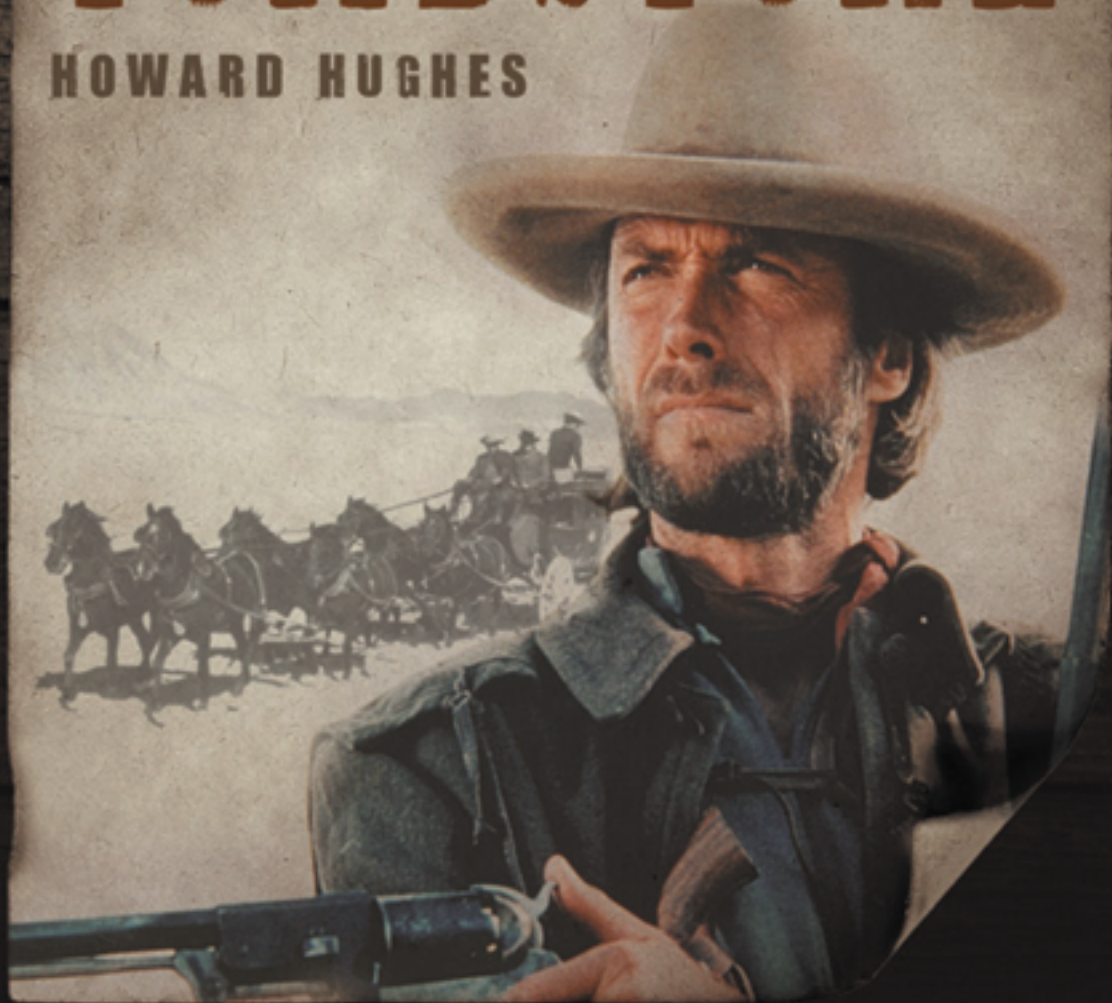


THE FILMGOERS' GUIDE TO THE GREAT WESTERNS

STAGECOACH ♦ TO ♦ TOMBSTONE

HOWARD HUGHES



I.B. TAURIS

Published in 2008 by I.B.Tauris & Co Ltd
6 Salem Road, London W2 4BU
175 Fifth Avenue, New York NY 10010
www.ibtauris.com

In the United States and Canada distributed by Palgrave Macmillan,
a division of St. Martin's Press, 175 Fifth Avenue, New York NY 10010

Copyright © Howard Hughes, 2008

The right of Howard Hughes to be identified as the author of this work has been
asserted by him in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. Except for brief quotations in a review, this book, or any part
thereof, may not be reproduced, stored in or introduced into a retrieval system, or
transmitted, in any form or by any means, electronic, mechanical, photocopying,
recording or otherwise, without the prior written permission of the publisher.

ISBN 978 1 84511 498 5 (Hb)
978 1 84511 571 5 (Pb)

A full CIP record for this book is available from the British Library
A full CIP record for this book is available from the Library of Congress
Library of Congress catalog card: available

Typeset in Ehrhardt by Dexter Haven Associates Ltd, London
Printed and bound in the United States by Maple Vale.

CONTENTS

Preface: Colt Movies	vii
Acknowledgements	ix
Out of the West: An Introduction to Westerns	xi
Ten Top Tens	xxv
1 'The Tumbril Awaits' — <i>Stagecoach</i> (1939)	1
2 'Shakespeare in Tombstone' — <i>My Darling Clementine</i> (1946)	9
3 'Your Heart's Soft... Too Soft' — <i>Red River</i> (1948)	18
4 'Tomorrow's All I Need' — <i>She Wore a Yellow Ribbon</i> (1949)	26
5 'What Will I Do If You Leave Me?' — <i>High Noon</i> (1952)	35
6 'You Can't Break the Mould' — <i>Shane</i> (1953)	43
7 'I Never Shake Hands with a Left-Handed Draw' — <i>Johnny Guitar</i> (1954)	52
8 'We'll Fool Saint Peter Yet' — <i>Vera Cruz</i> (1954)	60
9 'I Came a Thousand Miles to Kill You' — <i>The Man from Laramie</i> (1955)	68
10 'That'll Be the Day' — <i>The Searchers</i> (1956)	78
11 'There's a Hundred More Tombstones' — <i>Gunfight at the O.K. Corral</i> (1957)	88
12 'I Bet That Rattler Died' — <i>Forty Guns</i> (1957)	95
13 'There's Some Things a Man Just Can't Ride Around' — <i>Ride Lonesome</i> (1959)	104
14 'I'd Hate to Have to Live on the Difference' — <i>Rio Bravo</i> (1959)	112

STAGECOACH TO TOMBSTONE

15	'We Deal in Lead, Friend' — <i>The Magnificent Seven</i> (1960)	122
16	'I Seen the Other Side of Your Face' — <i>One-Eyed Jacks</i> (1961)	132
17	'All I Want is to Enter My House Justified' — <i>Ride the High Country</i> (1962)	138
18	'Ain't You Got No Respect For Your Elders?' — <i>The Sons of Katie Elder</i> (1965)	146
19	'The End of the Line' — <i>Once Upon a Time in the West</i> (1968)	158
20	'The Fastest Finger in the West' — <i>Support Your Local Sheriff!</i> (1969)	169
21	'This Time We Do it Right' — <i>The Wild Bunch</i> (1969)	179
22	'Who Are Those Guys?' — <i>Butch Cassidy and the Sundance Kid</i> (1969)	190
23	'I Got Poetry in Me' — <i>McCabe & Mrs Miller</i> (1971)	199
24	'Here in This Land, Man Must Have Power' — <i>Ulzana's Raid</i> (1972)	207
25	'Whooped 'Em Again, Josey' — <i>The Outlaw Josey Wales</i> (1976)	218
26	'I've Always Been Lucky When it Comes to Killing Folks' — <i>Unforgiven</i> (1992)	227
27	'I'm Your Huckleberry' — <i>Tombstone</i> (1993)	237
	Western Filmography	249
	Bibliography and Sources	257
	Index	263

'The Tumbril Awaits'

— *Stagecoach* (1939)

Stagecoach (1939)

Credits

DIRECTOR – John Ford

EXECUTIVE PRODUCER – Walter Wanger

STORY – Ernest Haycox

SCREENPLAY – Dudley Nichols

DIRECTOR OF PHOTOGRAPHY – Bert Glennon

EDITORS – Dorothy Spence and Walter Reynolds

ART DIRECTOR – Alexander Toluboff

MUSIC DIRECTOR – Boris Morros

MUSIC ARRANGERS – Richard Hageman, W. Franke Harling,

Louis Gruenberg, Leo Shuken and John Leipold

A Walter Wanger Production

Released by United Artists

97 minutes

Cast

Claire Trevor (Dallas Jeffries); John Wayne (Henry, alias The Ringo Kid); John Caradine (Hatfield, the gambler); Thomas Mitchell (Dr Josiah Boone); Andy Devine (Buck Rickabaugh, the driver); Donald Meek (Samuel Peacock, whisky drummer); Louise Platt (Lucy Mallory); Tim Holt (Lt Blanchard); George Bancroft (Curley Wilcox, Sheriff of Tonto); Berton Churchill (Henry Gatewood, the banker); Tom Tyler (Luke Plummer); Chris-Pin Martin (Chris, at Apache Wells); Elvira Martin (Yakima, Chris's wife); Francis Ford (Sgt Billy Pickett, at Dry Fork); Marga Daughton (Mrs Pickett); Kent Odell (Billy Pickett Jr); Yakima Canutt (Cavalry scout); Chief John Big Tree (Cheyenne army scout); Jack Pennick (Jerry, barman); Many Mules (Geronimo);

Cornelius Keefe (Captain Whitney); Florence Lake (Mrs Nancy Whitney); Louis Mason (Sheriff); Duke Lee (Sheriff of Lordsburg); Brenda Fowler (Mrs Gatewood); Walter McGrail (Captain Sickel); Joseph Rickson (Hank Plummer); Vester Pegg (Ike Plummer); Nora Cecil (Doc Boone's landlady); Mary Kathleen Walker (Lucy's baby); Iron Eyes Cody (Apache archer)

* * *

Stagecoach, John Ford's first sound western, a desert-set tale of Apache attacks and human endurance, had its unlikely origins in European literature. 'Stage to Lordsburg', a story written by Ernest Haycox, was published in *Collier's* magazine in April 1937. Haycox's story was partially inspired by 'Boule de Suif' ('Ball of Fat') by Guy de Maupassant, the story of a group of Dieppe-bound coach passengers during the Franco-Prussian War. At an inn, Elizabeth Rousset, a prostitute passenger (whose unflattering nickname gives the story its title) sleeps with a Prussian officer to ensure their safe passage, thus saving the lives of her fellow travellers ('The need justifies the means'). But thereafter, they ostracise her, refusing to share their food, even though previously she has shared hers with them, revealing their hypocrisy.

In 'Stage to Lordsburg', eight passengers travel the dangerous road from Tonto, Arizona, through Apache country, to Lordsburg, New Mexico. They travel via stops at Gap Station and Al Schrieber's ranch. After Schrieber's, which they discover is a burnt-out ruin, the Apaches attack, but the group manage to struggle through. During the journey, prostitute Henriette falls for drifter Malpais Bill, who is travelling to Lordsburg to 'collect a debt': mysterious revenge on two men, Plummer and Shanley. In Haycox's story, the disparate passengers are mostly nameless: a woman on her way to marry an infantry officer, a gambler, a whisky drummer from St Louis, a cattleman en route to New Mexico, an Englishman with a sporting rifle, Henriette (who runs a brothel in Lordsburg), Malpais Bill, driver Happy Stuart and shotgun rider John Strang.

Director Ford liked the story and bought the rights for \$7,500. In Dudley Nichols's reworked screenplay, retitled *Stagecoach*, the driver is named Buck, his shotgun rider is Sheriff Curley Wilcox, while the passengers are Lucy Mallory (the pregnant wife of a cavalry officer), Hatfield (a gambler), Doc Boone (a drunken quack), Samuel Peacock (a whisky drummer), Henry Gatewood (an embezzling banker), Dallas Jeffries (a prostitute who has been run out of Tonto) and wanted outlaw the Ringo Kid, who is travelling to Lordsburg to take revenge on Luke Plummer, the murderer of his father and brother. The stagecoach leaves Tonto, escorted by the cavalry led by Lieutenant Blanchard. Geronimo is on the warpath, having jumped the reservation. Outside town, escaped convict Ringo joins the party, hoping to travel to Lordsburg, but is arrested by Sheriff Wilcox, riding shotgun. They pass through the swing station at Dry Fork, separating from their escort, and continue to Apache Wells, where drunken Doc has to sober up to deliver Mrs Mallory's baby girl. The party press on to Lee's

Ferry, but discover the Apaches have beaten them to it: burning the buildings, massacring the inhabitants and demolishing the ferry. The stagecoach manages to ford the river, but the Apaches attack. Hatfield is killed, and Buck and Peacock are wounded. Ringo's heroics save the day, but the defenders are out of ammunition when the 7th Cavalry arrive in the nick of time, routing the raiders. In Lordsburg, the travelling companions go their separate ways and Gatewood is arrested. The sheriff releases Ringo long enough for him to take revenge on the Plummer boys and then allows Ringo and Dallas to ride away together.

Both Gary Cooper and Joel McCrea were suggested for Ringo, but Ford wanted John Wayne. Then languishing in B-westerns at Republic, Wayne cut an imposing figure at six-feet-four-inches tall, plus his hat. Ford had known Wayne since Wayne was a prop man. He had given Wayne bit parts in the Irish-set *Hangman's House* (1928 – with Wayne overenthusiastically cheering a cross-county steeplechase won by 'The Bard') and the naval dramas *Salute* (1929) and *Men Without Women* (1930). The actor then had a brief brush with stardom on *The Big Trail*. Marlene Dietrich was a prospective Dallas, but Ford thought her too old and cast Claire Trevor, who received top billing and the highest fee: \$15,000. Other roles were taken by reliable character actors: Thomas Mitchell, a stage actor, was cast as Josiah Boone, M.D. Cadaverous John



The timeless panorama of Monument Valley: The East and West Mitten and Merrick Butte, which John Ford first featured in *Stagecoach* (1939). The stage route can still be seen winding through the valley. (Photograph courtesy of Victoria Millington and Mark Chester.)

Carradine, a future horror regular, played cad Hatfield, complete with cane and cape, who resembled villainous Bill Freel from *Tumbleweeds*. Glasgow-born Donald Meek was nervous drummer Peacock. Andy Devine (real name Jeremiah Schwartz) with his honking voice, became synonymous with westerns following his casting as stage driver Buck. He was cast because first choice Ward Bond 'couldn't drive a six-up' rig. Series western hero Tom Tyler was cast against type as Luke Plummer and Wayne's friend Yakima Canutt appeared as an Indian scout. Ford cast his brother Francis in a cameo as veteran Sergeant Billy Pickett at Dry Fork, with Seneca Indian, Chief John Big Tree, playing a Cheyenne scout; Big Tree was born Isaac Johnny John and it is his head that appeared on the 1912 Indian Head nickel coin.

Stagecoach was assigned a modest \$546,200 budget, of which Ford received \$50,000. It was shot in 47 days, from 31 October to 23 December 1938, partly in Monument Valley, on the border between Utah and Arizona. There are three types of rock formation in Monument Valley: aiguilles (the totemic tall, thin spires), mesas (flat-topped, cliff-edged 'table land') and buttes (the cathedral-like towers most associated with the valley, with their scree slopes and sheer cliffs). The Monument Valley travelling scenes were shot first, in seven days, deploying the stagecoach, the cavalry escort, an army camp and an Apache war party, played by Navajos who lived in the valley, with a few actual Apaches for close-ups; Geronimo himself was played by an Apache named Many Mules. Various monuments appear in the film, including East and West Mitten and Merrick Butte, Castle Rock, Sentinel Mesa and El Capitan. The crew moved to Lucerne Dry Lake, in the Mojave Desert, for the Apache attack (the same location used for the land rush scene in Ford's silent *3 Bad Men*). Wayne was on location for this scene, but many close-ups of the stagecoach during the attack were process shots, with the lead actors in front of a screen projecting Lucerne footage of galloping Apaches and the stage driver wagging the reins (which were usually attached to elasticated arm stretchers). These process shots look no more convincing than the risible opening shots of a low-budget production like *The Vigilantes Return* (1947 – also starring Andy Devine).

Ford's 'Overland Stage Line' coach was an authentic maroon Concord, which had seen 85 years' service on the El Paso to San Diego line (Concords were available in a variety of colours, but are almost always maroon on screen). Also named Pitchin' Betsys, due to their rocking motion, stagecoaches were so-called because they completed the journey in stages between relay stations, where the horses were changed. The rest of *Stagecoach* was shot closer to home: Lee's Ferry was on the Kern River, near Kernville. The stations at Dry Fork and Apache Wells are the same set – note the three-log corral gateway and the distinctive rock formations in the background – at the Iverson Movie Ranch, Chatsworth. Tonto was the western street at Republic, while Lordsburg was shot at the Goldwyn Studios. The distinctive gap the stagecoach drives through as the Apaches attack is Beale's Cut, Newhall, which was also the outlaw's haven of Devil's Valley in Ford's *Straight Shooting* (1917) and the Black Hills railroad shortcut 'Brandon's Pass' in *The Iron Horse*. Ford distributes the Monument Valley footage to good effect throughout the film, as punctuation between the California-shot scenes, though in one shot the stagecoach is travelling away from

the East and West Mittens and Merrick Butte, then later, supposedly further on in the trip, passes them again.

Stagecoach married the frantic action of Wayne's B-westerns to real drama. Yakima Canutt worked as both stunt double and actor on Wayne's thirties westerns – in the confusing chase footage, Canutt often chased himself. Canutt was born Enos Edward Canutt, on a ranch in Colefax, Washington. He became a horse breaker, was northwest champion bronco rider and a world champion rodeo rider (in the rodeo-set *The Man from Utah* [1934] he played champion 'bronc buster' Cheyenne Kent). His name 'Yakima' came from his rodeo billing as 'The Cowboy from Yakima'. He appeared in many silent westerns, but his stunt work brought him recognition, especially in the Lone Star westerns: he later won a special Oscar in 1966 for his services to movie stunting.

On *Stagecoach*, Canutt was billed in the press as responsible for second unit direction and stunts. He doubled for the Apache who leaps onto the stage's lead horse and is then shot by Ringo. Canutt fell beneath the horses' hooves and was dragged along, before the stage rolled over him, with Canutt positioned precisely between the wheels. The Concord stage needed six horses to pull it at speed (it weighed 2,500 pounds, with an ash frame and poplar bodywork) and Ford's crew travelled along at up to 45 miles an hour to photograph the chase. There were no camera cars and the crew used normal cars with their equipment strapped on board. For a shot of the stage horses from the driver's-eye-view, Ford positioned a camera on the driver's seat and hollered instructions through the window of the speeding coach. Canutt doubled for Wayne in the scenes where Ringo climbs out of the coach onto the roof to return fire, and also when Ringo tries to bring the rein-less runaway team under control, jumping forward from one pair of horses to the next. As Wayne remembered, 'I was satisfied to settle for the close-up.' Canutt performed many horse falls in Apache garb, as part of the pursuing war party, while Cherokee Indian Iron Eyes Cody, an expert horseman, fired arrows at the stage. These high-speed stunts weren't completely new to audiences. In *Riders of Destiny* (1934) Singin' Sandy (Canutt, doubling for Wayne) had jumped from his horse onto the team pulling a water wagon, dropped down and hung under the wagon, then climbed up into the driver's seat. William S. Hart scoffed that *Stagecoach*'s chase was ridiculous, as real Apaches would have shot the horses.

Ford's style contrasts the massive empty landscapes with the intimacy of human lives played out on this grand stage. Ford's photography, by Bert Glennon, and his eye for composition are most evident in the scenes filmed in Monument Valley, which to Ford was an ethereal world of searching, towering mountains stretching heavenwards towards spectacular skies. This beauty masks the ever-present danger of imminent attack. In *Stagecoach*'s title sequence, Indian riders already stalk a cavalry patrol, setting the scene. Haycox's original story establishes this perilous atmosphere in his first sentence, 'This was one of those years in the Territory when Apache smoke signals spiralled up from the stony mountain summits and many a ranch cabin lay as a square of blackened ashes on the ground.'

After B-movies, it was obvious to Wayne that he'd have to do some proper acting in *Stagecoach*. His performance style, even in his early films, was reacting to those

around him. For *Stagecoach*, Ford had the experienced actors do the acting and kept cutting back to Wayne, keeping him the centre of attention without the actor having to do anything. In *Variety* in January 1976, Wayne said, 'Perhaps I've projected something closer to my personality than other actors have. I have very few tricks ... I'll stop in the middle of a sentence so they'll keep looking at me and I don't stop at the end so they don't look away.'

The stagecoach passengers split into two groups: the 'respectable' and the 'disreputable'. The respectable are Peacock, Mrs Mallory and two more dubious characters: shifty gambler Hatfield (a 'Man of Mystery' according to the film's advertising) and the president of the 'Miners and Cattlemen's Bank', Gatewood (sometimes billed as 'Gateswood'), who has stolen a payroll. The disreputable are outlaw Ringo, prostitute Dallas and cheerful drunk Doc Boone, who befriends the whisky drummer with the words, 'Samples? Mmm ...' Ford deliberately blurs the lines between these groups. It is insinuated that Southern gentleman Hatfield, who sees himself as the noble protector of Mrs Mallory, is a 'backshooter', while pontificating Gatewood is actually on the run with \$50,000 in stolen funds. Mrs Mallory is a prim and proper officer's wife, who dislikes Doc's cigar smoke, the dust, the bumpy journey, the presence of Dallas and Ringo, and the Apaches – in fact just about everything seems to bother her. But when she goes into labour at Apache Wells, she is forced to rely on Doc Boone's expertise, a man who has previously been described as not being capable of doctoring a horse. Characteristically, Ford reserves his most poetic compositions for Ringo and Dallas, romanticising the 'outsiders'. In a typically elegiac Fordian shot, Dallas walks down a corridor at Apache Wells, watched by Ringo, with long shadows cast by the moonlit portal.

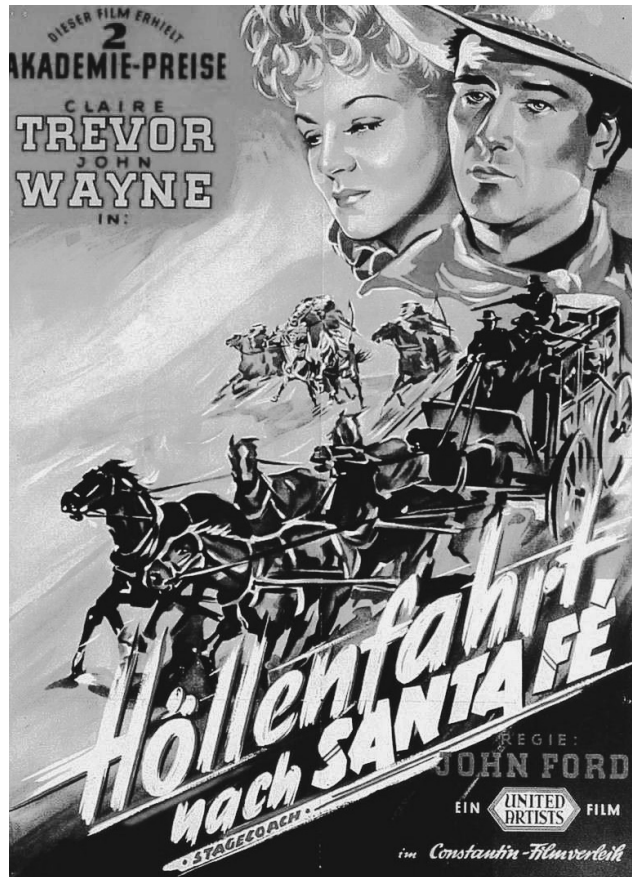
Dallas has suffered the narrow-minded bigotry of the ladies in the Tonto Law and Order League, an uppity Temperance Union, who run her out of town. 'There's worse things than Apaches,' says Dallas, when she boards the coach, as the 'ladies' look down their noses at her. Doc notes, 'We're the victims of a foul disease called social prejudice, my child.' Doc even compares the stage to a tumbril, the vehicle used to take those condemned to the guillotine. Later, at Dry Fork, Mrs Mallory won't even sit opposite Ringo and Dallas. 'Looks like I got the plague,' observes Ringo glumly, 'I guess you can't break out of prison and into society in the same week.' But their ordeal on the journey unifies the group as they travel through the valley of death. Dallas protects Mrs Mallory's baby during the Apache attack, while Ringo's sharpshooting holds off the hostiles. In Lordsburg, Dallas and Mrs Mallory part, if not as friends, then at least on speaking terms.

Outlaw Ringo is also ostracised by the group, an outsider to civilised society. He isn't allowed to sit on a seat for much of the journey, hunched instead on the floor against the door. Real Concords had a centre seat too, doubling as a bed, which is missing here. Ford's introduction of Ringo, as he waylays the stage, became a classic western moment. A rifle shot stops the stage horses in their tracks, while Ford zooms in on Wayne, shouting 'Hold it!', twirling his Winchester with its outsized loading lever, in a cloud of dust. We later learn that Ringo is seeking revenge on the Plummers and Ford uses the final shootout in the darkened mainstreet of Lordsburg as a fitting

climax to the trek. Luke Plummer is playing cards in the saloon when he hears Ringo's in town, though he should heed the omens: Luke is holding 'Aces and Eights', Wild Bill Hickok's prophetic 'Dead Man's Hand'. Their duel, with Ringo versus the three Plummers, recalls Cheyenne Harry facing Placer Fremont in *Straight Shooting* (1917); one of the Plummers is even played by 'Fremont' – actor Vester Pegg. Once avenged, Ringo is allowed by Ford to escape 'civilisation', riding away with Dallas to his half-built cabin in the hills, their haven from the world, their 'crazy dream'. 'A man could live there,' prompts Ringo, 'and a woman.'

Stagecoach was previewed in Los Angeles in February 1939, before going on general release in March. Posters ran with the taglines: 'Danger Holds the reins as the Devil Cracks the Whip!', '2 Women on a Desperate Journey with 7 Strange Men' or 'A Powerful Story of 9 Strange People'. One poster depicted a map of their journey, detailing its incident-packed route, entitled 'A Strange Frontier Incident of 1885'. The trailer voiceover marvelled: 'What fantastic stories there were in the life of a stagecoach' and its passengers 'who found romance in danger and understanding in strange companionship.' Posters helpfully indicated, 'Due to the tremendous suspense developed in *Stagecoach* we recommend that you get to the theatre for the start of the picture'. It quickly turned Wayne into a mainstream star; 'Wayne is so good in the role,' noted the *New York Daily News*, 'that one wonders why he had to wait all this time since *The Big Trail* for such another opportunity.' Welford Beaton simplified the film to 'Grand Hotel on wheels', while *Variety* called it a 'sweeping and powerful drama of the American frontier'. Frank S. Nugent, writing for the *New York Times*, concluded: 'This is one stagecoach that's powered by a Ford'.

The film grossed well in the US (though it wasn't the runaway hit as presumed



Original German poster artwork depicting Dallas (Claire Trevor), Ringo (John Wayne) and the title vehicle: John Ford's *Stagecoach*. (courtesy of Ian Caunce Collection).

today) and Thomas Mitchell won the 1939 Best Supporting Actor Oscar, while it failed to win Best Picture, Best Director and Cinematography. It shared the Oscar for Best Score with *The Wizard of Oz*. The score was adapted and arranged from 13 American folk tunes of the period, including 'Shall We Gather at the River?', 'Lily Dale', 'Ten Thousand Cattle', 'Jeannie with the Light Brown Hair', 'Gentle Annie', 'Rosa Lee', 'She May have seen Better Days' and 'She's More to be Pitied than Censured'. *Stagecoach* was retitled for European releases. In Germany it was titled *Ringo* or *Höllenfahrt nach Santa Fé* ('Hell Travels from Santa Fe'); in Italy it was *Ombre Rosse* ('Red Shadows'). *Stagecoach*'s release in France as *La Chevauchée Fantastique* ('The Fantastic Ride') established Ford's reputation as a major director.

The Wayne–Trevor teaming was swiftly capitalised on by RKO, who cast them in *Allegheny Uprising* (1939 – *The First Rebel* in the UK), a *Drums Along the Mohawk* rip-off, and Republic, who made the pre-Civil War *The Dark Command* (1940). The latter was notable for another spectacular stunt by Canutt: here four men drive a two-horse flatbed wagon off a cliff into a river. *Dark Command* featured Gabby Hayes in a supporting role and with its A-movie \$700,000 budget was little more than an elaborate version of the Lone Star westerns, with larger sets and an expensive cast.

Optimistically, *Stagecoach* was remade twice. In 1966 the stagecoach travelled to Cheyenne, with Alex Cord (Ringo), Bing Crosby (Doc Boone), Ann-Margret (Dallas), Van Heflin (Sheriff Curly Wilcox), Slim Pickens (driver Buck), Red Buttons (Peacock), Mike Connors (Hatfield), Stephanie Powers (Mrs Mallory) and Keenan Wynn (Luke Plummer). In 1986, a TV country music version of the film featured members of the appropriately named band The Highwaymen: Johnny Cash played Sheriff Curley, Kris Kristofferson was Ringo and Waylon Jennings was Hatfield, while Doc Boone became Doc Holliday, as portrayed by Willie Nelson. June Carter Cash and her son John also appeared. The lively country shuffle theme song, voiced by Nelson, warns: 'We gotta get to Lordsburg and we gotta be on time – but there's trouble up ahead and close behind.' Other westerns following in *Stagecoach*'s tracks include *Stagecoach to Fury* (1956), *Stagecoach to Dancers' Rock* (1962) and *Hombre* (1967), with disparate groups of passengers trapped in a variety of desperate situations.

Stagecoach changed the way audiences and critics viewed westerns, and Ford was hailed a genius, re-establishing his reputation as the foremost poet of the genre after 13 years away. When asked in 1967 who were his favourite US directors, Orson Welles replied, 'The old masters, by which I mean John Ford, John Ford and John Ford.' As for John Wayne, he'd hitched a ride on a stagecoach and his career was finally going somewhere. He completed his last four 'Three Mesquiteer' outings for Republic, fulfilling his contract, and left B-movies in a cloud of dust.

2

'Shakespeare in Tombstone'

— *My Darling Clementine* (1946)

My Darling Clementine (1946)

Credits

DIRECTOR – John Ford

PRODUCER – Samuel G. Engel

STORY – Sam Hellman

SCREENPLAY – Samuel G. Engel and Winston Miller

DIRECTOR OF PHOTOGRAPHY – Joseph P. MacDonald

EDITOR – Dorothy Spencer

ART DIRECTORS – James Basevi, Lyle Wheeler, Thomas Little and
Fred J. Rode

MUSIC – Cyril J. Mockridge and David Buttolph

A 20th Century-Fox Production

Released by 20th Century-Fox

97 minutes

Cast

Henry Fonda (Wyatt Berry Stapp Earp); Linda Darnell (Chihuahua); Victor Mature (John Henry 'Doc' Holliday); Cathy Downs (Clementine Carter); Walter Brennan (N.H. 'Old Man' Clanton); Tim Holt (Virgil Earp); Ward Bond (Morgan Earp); Don Gardner (James Earp); Alan Mowbray (Granville Thorndyke); John Ireland (Billy Clanton); Grant Withers (Ike Clanton); Fred Libby (Phin Clanton); Mickey Simpson (Sam Clanton); Roy Roberts (Mayor of Tombstone); Jane Darwell (Kate Nelson); Russell Simpson (Deacon John Simpson); Francis Ford (Dad); J. Farrell MacDonald (Mac, Oriental Saloon barman); Ben Hall (Bon Ton barber); Charles Stevens (Drunken Indian Charlie); Arthur Walsh (Hotel clerk); Jack Pennick (Stagecoach driver); Louis Mercier (François, the chef);

STAGECOACH TO TOMBSTONE

Jack Curtis (Bartender); Harry Woods (Luke, Tombstone marshal); Robert Alder and Jack Pennick (Stage drivers); Don Barclay (Bird Cage owner); Mae Marsh (Deacon's sister); Arthur Walsh (Mansion House clerk)

* * *

When a silver lode was discovered in the Apache lands of Arizona by Ed Schiefflin in 1877, the settlement of Tombstone rose around the spot; the prospector was originally searching the area for quartz stones and the town's name came from Schiefflin's friend who commented: 'Reckon the only stone you're gonna find'll be your tombstone.' Tombstone has passed into legend, linked inextricably to one man: Marshal Wyatt Earp, hero of 1881's Gunfight at the 'Old Kinderhook' (O.K.) Corral.

The accepted historical version of Earp's exploits at the O.K. Corral was recounted in Stuart N. Lake's highly successful biography, 'Wyatt Earp, Frontier Marshal', published in 1931 following a serialisation in the *Saturday Evening Post*. It is here that the town-tamer image of Earp originated, but it has since been accepted as a whitewash. Lake even armed his hero with a Buntline Special, a Colt Peacemaker with an extra long barrel, an embellishment for which there is no evidence. Lake's heroic Earp and his two brothers Virgil and Morgan, plus gambling dentist Doc



East Mitten Butte looms like a tombstone in Monument Valley, where John Ford filmed *My Darling Clementine* in 1946. (Photograph courtesy of Victoria Millington and Mark Chester.)

Holliday, faced the Clanton-McLaury clan in the streets of Tombstone on the afternoon of 26 October 1881. Later sources noted that some of the Clanton faction were unarmed. As Earp's wife Josephine once observed, 'I can't imagine why anyone called it the gunfight at the O.K. Corral. It could more accurately be called the gunfight west of Fly's house. The O.K. Corral was several doors up the street.'

Early film versions of Lake's story were *Frontier Marshal* (1934 – with George O'Brien as fictitious 'Michael Wyatt') and Alan Dwan's *Frontier Marshal* (1939). Dwan's film, as adapted by writer Sam Hellman, opens with the town's founding on a silver lode ('a mushroom metropolis sprang up overnight'), with saloon owner John Carradine claiming, 'They ran me out of Lordsburg' (an apparent in-joke reference to his appearance in *Stagecoach*). Randolph Scott starred as Wyatt Earp, who is introduced in a scene where he apprehends drunken 'Indian Charlie'. Cesar Romero was Doc Holliday (here spelt Halliday), an obstetrician, and Ward Bond appeared as the cowardly marshal of Tombstone. Some moments are quite light-hearted (a coroner's report on the corpse of Big Nose Jackson states 'Body rich in lead – too badly punctured to hold whisky'), but according to Dwan, the lawman in *Frontier Marshal* was never meant to be the 'real Earp'.

Ford knew the real Earp and kept the lawman's rifle by his bed. In Earp's later years, he lived north of Pasadena and when his wife went away for the weekend, Earp would travel up to Universal City to watch westerns being made, in his capacity as 'technical advisor'. When Earp died in 1929, aged 80, cowboy stars Tom Mix and William S. Hart were bearers at his funeral. Ford's collaborator Harry Carey had asked Earp about the O.K. Corral and Earp even drew a sketch of the shootout. Earp said that he had not been a good shot and had to get in close. He remembered that the stagecoach was due to arrive and timed it so the dust cloud would give him cover. Ford memorised such details for future reference, but as Henry Fonda noted, 'Ford used history, he wasn't married to it.'

Ford was attracted to the Earp story and had the backing of 20th Century-Fox's Darryl F. Zanuck. The director claimed not to have seen Dwan's *Frontier Marshal* (also made by Fox), but evidence proves he screened it in October 1945, when preparing his own version, to be called *My Darling Clementine*. With Lake's fiction as a basis, Ford took screenwriter Sam Hellman's Dwan adaptation as the truth. This was turned into a screenplay by Ford and Winston Miller by March 1946.

In *My Darling Clementine*, drover Wyatt Earp and his brothers Virgil, Morgan and James, are taking their cattle to market when they arrive in Tombstone. But the herd is stolen and James is killed by rustlers; local ranchers the Clantons, led by patriarch Old Man Clanton, are the chief suspects. Wyatt, an ex-lawman, agrees to become Tombstone's marshal, with Morgan and Virgil as his deputies. Wyatt meets tubercular gambler Doc Holliday, a shady character, whose relationship with saloon girl Chihuahua causes friction: she is also seeing Billy Clanton. The arrival of Holliday's lover Clementine Carter from back east further complicates matters. Wyatt and Clementine begin a hesitant courtship, but when Billy is killed by Wyatt – after the Clanton has killed Chihuahua – and the Clantons murder Virgil, the families' rivalry intensifies. At a dawn rendezvous at the O.K. Corral, the Earps face

the Clantons. In the gunfight, Doc is killed, but the Clantons are wiped out. Morgan and Wyatt move on, though Wyatt promises that he'll be back one day to see Clementine, now the town's school ma'am.

Ford obviously wasn't happy with the way the script developed, as he tried unsuccessfully to convince Zanuck to alter all the names to fictional ones. In reality, Holliday survived the final gunfight and even the year on James Earp's grave is incorrect: 1882, when it should be 1881. The film had several differences from the original script; as written, Holliday is shot before the final gunfight, Old Man Clanton survives (Morgan shoots him in the film) and Clementine and Wyatt's final goodbye was in a graveyard, not on the edge of Tombstone.

Henry Fonda had worked with Ford with great success on *Young Mr. Lincoln*, *Drums Along the Mohawk* (both 1939) and *The Grapes of Wrath* (1940). He'd also appeared in William A. Wellman's powerful western allegory *The Ox-Bow Incident* (1943 – released in the UK as *Strange Incident*). Written by Lamar Trotti, after a novel by Walter Van Tilburg Clark, Fonda and Harry Morgan starred as two drifters, Gil Carter and Art Croft, who become embroiled in a lynching near the Nevada town of Bridger's Wells, in 1885. Kincaid, a local rancher, is murdered and his cattle stolen. The lynch mob find three cowboys (Dana Andrews, Anthony Quinn and John Ford's brother, Francis) camped out at the Ox-Bow, but despite their innocent protestations, the trio are hanged. Later it becomes apparent that Kincaid isn't dead and those responsible for the rustling have been caught. Some of the posse, including Carter, had tried to intervene, and Wellman's film ends on a resonant, downbeat note. In Darby's Saloon, Carter reads aloud a letter – from one of the executed men to his wife – to the hot-headed vigilantes, now ashamed, 'There can't be any such thing as civilisation unless people have got a conscience, because if people touch God anywhere, where is it except through their conscience?' Photographed in brooding, expressionistic style by Arthur Miller, and since acclaimed as one of the greatest westerns ever made and one of the first with psychological depth, *The Ox-Bow Incident's* wartime release was tragically mistimed; the *New York Herald Tribune* called it 'a depressing arrival in days that are depressing enough already'.

The day after Fonda finished making *Ox-Bow*, he enlisted in the navy. When demobbed, in October 1945, his first role was Wyatt Earp in *My Darling Clementine*, although Tyrone Power and Douglas Fairbanks Jnr had also been in the running. Opposite Fonda, Ford cast muscly Victor Mature, an actor not known for his subtle portrayals, as tubercular, champagne-quaffing Doc Holliday, though Power, Vincent Price and James Stewart were considered. Described in his publicity as 'a beautiful hunk of a man', critics noted that Mature was 'about as tubercular as a kodiak bear'. The son of a scissors grinder, Mature went on to become a star in 'sword and sandal' epics like *Samson and Delilah* (1949), *The Robe* (1953) and *Demetrius and the Gladiators* (1954), which better suited his image, as did his turn as *Chief Crazy Horse* (1955) in the colourful Black Hills-shot biopic. Frequent Ford collaborator Wardell 'Ward' Bond appeared as Wyatt's brother Morgan; Tim Holt (from *Stagecoach*) played Virgil. Walter Brennan made a memorable Old Man Clanton, even though he hated working with Ford and vowed never to again. Popular actress Linda Darnell, who resembled

Jane Russell, had been on contract at Fox since she was 18 and played fiery Chihuahua. Alan Mowbray was a theatre actor, ideal for travelling thespian Granville Thorndyke, a 'sterling tragedian'. Jeanne Crain, Donna Reed and Anne Baxter were prospective Clementines, until Cathy Downs secured the title role. Jane Darwell was saloon madam Kate Nelson. Darwell had been memorable as an advocate of lynch law in *The Ox-Bow Incident* and as poor Ma Joad in *The Grapes of Wrath*; her last appearance was as the bird woman in *Mary Poppins* (1964), feeding the birds for 'tuppence a bag'. Charles Stevens, the grandson of Geronimo, was cast as drunkard Indian Charlie, the same role he had played in *Frontier Marshal*.

My Darling Clementine was planned in Technicolor, but even with a large \$2 million budget, it was eventually photographed in black and white by Joseph P. MacDonald, from April to June 1946. Interiors were shot on Stage B at Fox Studios. In *The American West of John Ford*, Fonda revisited the levelled Fox lot in 1971 and when confronted with the modern skyscrapers standing in its place, noted, 'It's been homesteaded!' The set for Tombstone and the O.K. Corral were constructed in the north-western corner of Monument Valley for \$250,000, on the site where the Visitors' Centre now stands. The Mansion House hotel, the adobe jailhouse and the smoky, lantern-lit Oriental Saloon are the settings for much of the action. The Bird Cage Theatre and the Oriental were actual establishments in Tombstone, whose busy main thoroughfare was Allen Street, filled with pool halls, drinking dens and stores. The Clantons' ranch and a Wells Fargo way station were also in Monument Valley. A frantic chase, when Wyatt pursues Doc (who is riding shotgun on the 'Bisbee-Tombstone-Tucson' bullion stage) and heads him off at the Huachuca Pass, was also filmed there. Ford filmed the Earps' cattle drive among the towering buttes and mesas, James's grave is below Castle Rock and King-on-his-Throne, and Wyatt rides off towards the distinctive, rocket-shaped El Capitan (also called Agathla Peak) at the film's conclusion. When lensing was completed, Ford donated the Tombstone set to the local Navajos. Stunning and expansive when filmed in sunlight, Monument Valley's buttes and mesas have a tendency to loom like giant grave markers during overcast or stormy weather – an apt place for Ford to construct his 'Tombstone'.

Fonda's Earp is as noble a hero as has ever appeared in a western: incorruptible and honest, tough, yet shy and nervous around Clementine. He doesn't smoke, seldom drinks and his only vice is poker. The real Earps were involved in all sorts of iniquity (they had a 10% share in the Oriental Saloon) and were known as 'The Fighting Pimps'. Tombstone is soon a much quieter place than the 'wide awake, wide open town' the Earps arrive in. But Ford also paints charming Earp as a daydreamer, leaning back in his chair outside the Mansion House, arms outstretched, balancing his feet on the porch post, then deftly skipping from foot to foot like a high-wire walker. Fonda improvised this scene on set and reckoned he was asked more about it than any other moment in his career.

Ford liked the way Fonda moved; he especially liked Fonda's unique, stately walk. For the Sunday morning church dedication scene, Wyatt takes Clementine's arm and they walk to the half-constructed church, with its spindly tower, ladder and cross, as the bell tolls and the community sing 'Shall We Gather at the River'. Wyatt gingerly

asks Clementine, 'Will you oblige me, ma'am?' as the locals clear the floor so that the marshal and 'his lady fair' can dance to the folksy hoedown 'Oh, Dem Golden Slippers'. Wyatt dances stiffly but enthusiastically, awkwardly lifting his leg in the manner of a dancer who hates to be the centre of attention.

Doc Holliday, the dark antithesis of Wyatt, resembles less-than-honourable gambler Hatfield in *Stagecoach*. Doc is of the night, dressed in black and he is an alcoholic. He periodically slips away on unexplained trips to Mexico and it would have been interesting to see what horror stalwart Vincent Price would have made of the role. In reality, Holliday had a moustache and was a dentist, but Ford makes him a clean-shaven surgeon. Doc's horrible coughing fits, triggered by the chokingly smoky Oriental, are a constant reminder of his mortality; Mature is very good in the role, though he did actually have bronchial pneumonia for part of the shoot. There's a moment in Doc's haunted past he can't return to – a time when he was happy, a part of him that is now dead. When Thorndyke recites the 'To be or not to be' speech from *Hamlet* in a dingy bar ('Look Yorick, can't you give us nothin' but them poems?' complain the Clantons), Doc is able to step in when the thespian forgets his lines, 'Thus conscience,' remembers Doc, 'does make cowards of us all.' Later, tired of living, Doc decides, 'It's time I tempted fate.'

Clementine is one of Ford's best films and many fans favour it over all his other westerns. Unlike Ford's *Stagecoach* or *The Searchers* there is no journey element driving the story, but the leisurely plot is still involving. Ford explores two very different love stories: Wyatt and Clem, and Doc and Chihuahua. Tongue-tied Wyatt admires Clementine from afar. At one point he watches her talking to Doc – obviously she's still in love with the surgeon – and muses to Irish bartender Mac, 'You ever been in love?' 'No,' comes the answer, 'I've been a bartender all my life.' Wyatt emerges from the 'Bon Ton Tonsorial Parlor' with a slick new hairstyle and a whiff of perfume, and stands beside Clementine outside the Mansion House one bright Sunday morning. 'The air's so clean and clear,' says Clem, taking a deep breath, 'The scent of the desert flower.' 'That's me,' admits Wyatt, sheepishly – 'Barber.' This prudish romance is in contrast to Doc and Chihuahua's tempestuous relationship in the town bars, where she performs songs and he drinks his lunch and gambles away his life.

The unhurried middle section of the film also allows Ford to paint a moving picture of life in a growing western town, with diversions to the theatre (for a performance of 'The Convict's Oath'), to busy saloons and to a church dance – the foundations of civilisation have been laid. Ford's realistic settings and costumes give the film a documentary feel, as the prairie schooners roll by and Tombstone becomes more refined. Joseph Patrick MacDonald's monochrome photography enhances this realism, with every gnarled fence post, warped, grainy floorboard and dimly lit corner infused with the privation and toughness of frontier life in an inhospitable land.

Wyatt only becomes marshal to revenge his brother (it was in fact Virgil who took the marshal's job) and although the film begins with James's murder, the revenge element is shunted aside for almost an hour of the film. James's silver 'cingadera' cross icon is stolen during his murder and later reappears around Chihuahua's neck. She lies that she was given it as a present by Doc, but under questioning reveals it

was Billy Clanton who gave it to her, implicating the clan. The Clantons are demonic villains, particularly Old Man, the patriarch, a snarling, whip-wielding maniac, who tells his sons, 'When you pull a gun, kill a man' (he resembles bullwhacker Red Flack in *The Big Trail*). When the two groups collide, Ford's gunfight at the O.K. Corral sees Morgan, Doc and Wyatt, plus two Tombstone allies (Jess and the Deacon), versus Old Man Clanton and his three sons: Ike, Phin and Sam (Billy having been killed). In actuality, N.H. 'Old Man' Clanton was dead by the time of the gunfight (murdered by Mexican *vaqueros*) and Ike was the head of the Clanton-McLaury clan, none of whom were named Sam. The historical participants were Morgan, Doc, Virgil and Wyatt facing Ike and Billy Clanton, Tom and Frank McLaury, and Billy Claiborne. All three Earps, Doc, Ike and Claiborne survived; Tom, Frank and Billy Clanton didn't. Ford butchers the entire Clanton family and kills off Doc for dramatic effect – his completely fictitious scenario rewrote history, via Stuart Lake and Wyatt Earp.

During the making of *Clementine*, Ford had pruned Fonda and Mature's dialogue and cut some scenes (for example, a fight between Chihuahua and Clementine). Producer Samuel Engel worked on the script on location and gained a co-writer's credit. Ford prepared a preview version, screened in June 1946, but Zanuck called it 'a disappointment'; the producer wanted to take out 30 minutes and re-shoot, dub and score other scenes. This he did in July, with no further involvement from Ford. Many re-shoots, including the scene where Wyatt visits his brother's grave, were directed by Lloyd Bacon. Zanuck's deletions include Chihuahua kissing Billy outside the saloon and Wyatt complaining to Doc that champagne tastes like 'fermented vinegar'. The night-time conversation between Doc and Clementine in the street was re-shot; the arrival of the settlers for the church dedication was abridged (with the folksong 'Oh Susanna' removed); and wounded Chihuahua's operation scene was originally longer.

The aftermath of the final gunfight was also considerably cut. In Ford's version, Morgan and Wyatt look down at Doc's corpse and Wyatt says, 'I'll get his boots' (Fonda still mouths this line in the cut version), then Jess and the Deacon appear and look down at the body. Also cut is a scene where Wyatt and Morgan are given some provisions by the locals outside the Mansion House ('Here's some specialities for you, Mr Marshal') and say their farewells ('Well goodbye folks. Me and my brothers, we're obliged to you'). The biggest change was the new ending, replacing Clementine and Wyatt's handshake with a kiss on the cheek. Zanuck liked the original ending, but 2,000 people at the preview didn't, feeling 'cheated'. So the kiss was filmed in October and inserted into the footage. Zanuck also tampered with the music, re-scoring some scenes and adding cues to others, to showcase the popular standard, 'My Darling Clementine', though the lyric has nothing to do with Wyatt Earp, but rather a 'miner, forty-niner and his daughter, Clementine'. *Clementine* was the last film Ford would make for Fox, a company he had been on contract with since 1921. What is left of his original preview version has now been made available on DVD from the UCLA Archive and runs six minutes longer than Zanuck's inferior, official 93-minute release.

Posters proclaimed 'Darryl F. Zanuck Presents John Ford's *My Darling Clementine*', a film that was; 'The Roaring West At Its Restless Best!' Another tagline

said: 'She was Everything the West Was – Young, Fiery, Exciting!' – a more apt description of Chihuahua than Clementine. One poster depicted a large, framed painting of Chihuahua, inferring she was the 'Clementine' of the title, and Darnell appears in more of the publicity artwork than Downs. The trailer announced that 'The director of the unforgettable *Stagecoach* now thrills the world with his newest triumph – here's mighty excitement that combines the exciting action of reckless pioneer days (with) the romantic conflicts of men and women who lead perilous lives'. It was premiered in San Francisco on 16 October 1946. Critic Bosley Crowther wrote, 'Fonda, through his quiet, yet persuasive self-confidence – his delicious intonation of short words – shows us an elemental character who is as real as the dirt on which he walks'. *Lux Radio Theatre* aired an adaptation in 1947, with Fonda in the lead and the film took \$2.8 million in the US on its initial release. In the UK, it received an 'A' rating. It was called *Sfida Infernale* ('Infernal Challenge') in Italy, *La Poursuite Infernale* ('The Infernal Chase') in France and *Tombstone*, a title later used for George Cosmatos's 1993 Wyatt Earp biography, in Germany.

The other big western of 1946 was *Duel in the Sun*, but the contrast with Ford's film couldn't be greater. *Duel* was driven by producer David Oliver Selznick, the man behind *Gone With the Wind* (1939), and starred his wife, Jennifer Jones, as wildcat Pearl Chavez. Pearl is sent to live with her cousin Laura Belle (Lillian Gish), who is married to Senator McCanles (Lionel Barrymore), the head of the Spanish Bit ranch. Their two sons, tough Lewt (Gregory Peck) and lawyer Jesse (Joseph Cotton), compete for Pearl's affections under the hot Arizona sun. *Duel* cost \$5.25 million (including \$2 million in advertising), with a railway track and the 'Spanish Bit' being built on location near Tucson. The opening scene for the debauched revelry in the vast Presidio Palace of Chance Saloon, deploys more extras than the whole of *Clementine*. *Duel* is an overblown, hysterical western, picturesque in Technicolor, but also tasteless,



Italian poster for John Ford's *My Darling Clementine* (1946), depicting Doc (Victor Mature), Chihuahua (Linda Darnell) and Wyatt (Henry Fonda). (Photograph courtesy of Ian Counce collection.)

self-regarding and tedious. Audiences christened it, 'Lust in the Dust' due to Jones's sultry performance (Lewt describes Pearl as 'a hot tamale') and for characters like 'The Sin Killer' (a hellfire and brimstone turn by Walter Huston), who exorcises Pearl's lusty urges – or so he thinks. Following previews the censors intervened, abridging or removing 40 scenes at a cost of \$200,000, while *Tidings*, the L.A. Catholic journal warned: 'It tends to throw audiences on the side of sin'. Audiences didn't mind. Accounting for inflation, *Duel in the Sun* is the most financially successful western of all time.

Ford followed *My Darling Clementine* with the Technicolor 3 *Godfathers* (1946). Desperados Bob (John Wayne), Pedro (Pedro Armendariz Jnr) and the Abilene Kid (Harry Carey Jnr) rob the bank in Welcome, Arizona, and escape into the desert where they discover an expectant mother. She gives birth to a boy and before dying makes the trio promise to look after the child. Taking advice from the Bible, they follow a guiding star. Both the Kid and Pedro die of thirst, before Bob and the baby reach New Jerusalem and safety. Ford's *Wagonmaster* (1950), one of his favourite films, shared some of *Clementine*'s atmosphere and its black and white location photography, this time in Moab, Utah. It detailed a wagon train's conflict with the Clegg clan, who resembled the Clantons. In Ford's *Cheyenne Autumn* (1964), James Stewart played Wyatt Earp and Arthur Kennedy was Doc Holliday in the Dodge City sequence, reputedly based on fact, where news of Cheyenne warriors nearby causes panic in town (though some prints omit the scenes). It was intended by Ford as a comedy interlude, to lighten the mood and stop audiences drifting off to the toilet. As Ford said to Stewart, 'You're a hell of an intermission.'

My Darling Clementine is as factually inaccurate as *Frontier Marshal*, *Gunfight at the O.K. Corral* and other renderings of the Earp legend. It seems that Ford, for his artistic talent and expert drama, is excused such licence in the name of poeticism. If it's not how it actually happened, it's how it should have. In the 1971 CBS documentary *The American West of John Ford*, Stewart says of Ford, with reference to *The Man Who Shot Liberty Valance*, 'He prints the legend... and that's a fact.' Ford certainly did in *My Darling Clementine*.

INDEX

Film titles in bold type denote a chapter devoted to the film; page numbers in bold denote an illustration. For historical figures, their occupation, whether lawman, outlaw, rustler, guerrilla, gunman or gambler, is noted in parenthesis. TV=TV series; doc.=documentary.

- 100 Rifles* 64
3 Bad Men xvi, xxvii, 4, 46
3 Godfathers 17, 29, 30
3:10 to Yuma (1957) vii, xxvii, xxviii, xxix, 42, 93, 106, 107, 115, 123, 173, 211
3:10 to Yuma (2007) 246
5 Card Stud 152
55 Days in Peking 53
8 1/2 144, 160
- Abbott and Costello 170
 Acosta, Rodolfo 149
 Adamson, Al 188
 Adamson, Harold 101
Addams Family, The (TV) 192
Adios Sabata 66
Advance to the Rear 172
Adventures of Champion, The (TV) xx
 Agar, John 28, 29, 153, 155, 219
 Akins, Claude 110, 114, 120, 130
Alamo, The 24, 113, 147, 150
 Albert, Marvin H. 208–209
 Aldrich, Robert ix, 42, 61, 63–65, 90, 177, 208–211, 214
Alias Jesse James 171, 172
Alias Smith and Jones (TV) 176, 196–197
All the President's Men 225
Allegheny Uprising 8
Almost Heroes 177
 Altman, Robert vii, 197, 200–206
Ambush at Cimarron Pass 219
American West of John Ford, The (doc.) 13, 17, 87
 Amis, Suzi 59
 Anderson Jnr, Michael 144, 149
 Anderson, William 'Bloody Bill' (guerrilla) 220, 222
 Anderson, 'Broncho Billy' xii
 Anderson, John 140–141
 Andersson, Bibi 209
 Andrews, Dana 12
- Angel and the Badman* 21, 24
 Ann-Margret 8, 156, 228
 Ansara, Michael 131, 148
Apache 61, 65, 211
Apache Woman 59
Appaloosa, The 137
Apple Dumpling Gang, The 176
Apple Dumpling Gang Ride Again, The 176
 Arau, Alfonso 177, 182, 187
 Archuletta, Beulah 81
 Argento, Dario 159, 162
Arizona 91
 Armendariz Jnr, Pedro 17
 Armstrong, R.G. 140, 144, 188
 Arness, James 24, 79, 153, 171
Arrowhead 208
Arruza 111
 Arruza, Carlos 111
 Arthur, Jean 44–45
 Asner, Edward 176
Asphalt Jungle, The 53
Assassination of Jesse James by the Coward Robert Ford, The 246
Assault on Precinct 13 120
 Astin, John 176
At Gunpoint xxvii, 41
Attack! 211
 Auberjonois, Rene 201
Auntie Mame 120
 Austin, Pamela 177
 Autry, Gene xviii–xx, 171
 Avalon, Frankie 25
- Bacall, Lauren 156
 Bacharach, Burt 196
Back to the Future, Part III 229
Backlash 76, 89
 Bacon, Lloyd 15
Bad and the Beautiful, The 41, 97
Bad Company 204
Bad Day at Black Rock xxv, 73, 74, 89, 97, 162, 181
Bad Girls 59
- Bad Man of Deadwood* xx
 Badham, John 244
Badlanders, The 51
 Baggott, King xiv
 Baker, Joe Don 131
 Bale, Christian 246
 Balin, Ina 148
 Ball, Lucille 170
Ballad of Cable Hogue, The 188
Ballad of Little Jo, The xxviii, 59
 Ballard, Lucien, 143, 153, 182
 Ballew, Smith xxii
 Band, Albert 24
Bandidas 59
Bandido! 66
Bandolero! 155
 Barber, William xxii
 Barden, Olive xvi
 Bardot, Brigitte 58, 66
Bargain, The xii
 Barnes, George xii
Barquero 141
 Barry, Gene 97
 Barry, John 216
 Barrymore, Drew 59
 Barrymore, Lionel 16
 Bartel, Paul 177
 Bassman, George 143
Batman (TV) 51
Battle Beyond the Stars 131
Battle Cry 140
Battle of Apache Pass, The 208
Battle of the Bulge, The 160
 Baxter, Anne 13
 Baxter, Warner xvii
 Beaton, Welford 8
 Beatty, Warren 192, 201–203, 202, 205
Beau Geste 61
 Beery Jnr, Noah 21, 176
Beguiled, The xxviii, 229
 Bellah, James Warner 28, 33
 Bellamy, Ralph 66
Belle Starr 58

- Belle Starr's Daughter* 58
Belle Starr Story, The 58
Bells of San Angelo xx
 Belmondo, Jean-Paul 102
Bend of the River 69–70, 72, 74, 173
 Bening, Annette 245
 Benrubi, Abraham 245
 Berenger, Tom 197
 Bergen, Candice 215
 Berger, Senta 144
 Bergman, Andrew 177
 Bergman, Ingmar 209
 Bernstein, Elmer 129, 148–149, 153, 155
 Bernstein, Leonard 149
 Bernstein, Walter 124, 127
 Bertolucci, Bernardo 159, 162
 Best, James 106–107
 Bettger, Lyle 90
 Betts, Tom ix, xxviii
Bewitched (TV) 197
 Biehn, Michael 131, 239, 242
Big and the Bad, The 51
Big Country, The xxv, 73, 76, 129, 130, 162
Big Deal at Dodge City xxvii, 160
Big Gundown, The xxv
Big Jake xii, 155–156
Big Jim McLain 153
Big Land, The 51
Big Red One, The 103
Big Silence, The xxv
Big Sky, The 25
Big Trail, The vii, xvii–xviii, xxi, 3, 8, 15, 46
Big Train (TV) 187
Big Valley, The (TV) 102
Billy Jack 205, 228
Billy Liar 201
Billy the Kid xvii
 Billy the Kid (outlaw) xvii, 23, 133, 136, 155, 176, 192, 204, 211, 222
 Biroc, Joseph 98, 211
 Bishop, William 192
 Bissell, Whit 126
Bite the Bullet 230
 Blackman, Honor 155
 Blair, Linda 53
 Blake, Michael 216
 Blake, Robert 182
 Blanchett, Cate 244
Blazing Saddles vii, xxv, 41, 93, 111, 177–178, 228
Blob, The 124
Blood and Sand 105
Blue Steel xxi, xxii
 Boetticher, Budd vii, ix, 105–107, 109–111, 140, 244
 Bogart, Humphrey 89, 107
 Bon Jovi, Jon 229
Bonanza (TV) 106, 203
 Bond, Ward 4, 11–12, 28, 54, 79–81, 114, 171
Bonnie and Clyde 184, 186, 196, 201
 Boone, Richard 105–106, 155–156, 209
 Boothe, Powers 239, 242
 Borgnine, Ernest 54, 62, 89, 105, 181, 188
Born Free 216
 Bottoms, Sam 221, 225
 Bouche, Willis 172–173, 175
Bounty Hunter, The (1954) 105, 181
Bounty Hunter, The (1965) xii
 Bowers, William 172
 Boxleitner, Bruce 24
 Boyd, William xx–xxi
 Brackett, Leigh 113, 120
 Bradbury, Robert N. xxii
 Brady, Scott 54, 222
Branded 45
Branded (TV) 175
 Brando, Marlon vii, 36, 51, 97, 133–137, 135, 215
 Brandon, Henry 62, 81, 86
Brannigan 156
 Brass, Tinto 161, 183
Breathless 102
 Brendon, Nicholas 229
 Brennan, Walter 12, 21–24, 71, 114, 116, 119, 172
 Brent, Eve 97, 98, 102
 Bridges, Jeff 243
 Bridges, Lloyd 37, 40
Brigham Young 97
 Brinegar, Paul 24
Bring Me the Head of Alfredo Garcia 188
Brokeback Mountain xxv, 243
Broken Arrow vii, 97, 208
Broken Trail 244
Bronco Billy 229
 Bronson, Charles 25, 41, 62, 124, 125–127, 129–130, 156, 159–160, 165, 166, 191, 238
 Bronston, Samuel 130
 Brooks, Mel 177
 Brooks, Richard 66–67
 Brosnan, Pierce 246
 Brower, Mitchell 200
 Brown, Bobby 59
 Brown, Dee 215, 246
 Brown, Harry 120
 Brown, Harry Joe 105, 110
 Brown, Jim 209
 Brown, Johnny Mack xvii
 Brown, Will 76
 Brynner, Yul 124, 124–126, 130, 180
Buchanan Rides Alone 105, 106
 Buchanan, Edgar 46, 140
 Buchholz, Horst 124, 125–126
Buffalo Bill 140
Buffalo Bill and the Indians...or Sitting Bull's History Lesson 197, 205
Buffy the Vampire Slayer (TV) 187, 229
 Bull, Charles Edward xvi
Bullet for the General, A xxv
Bullfighter and the Lady, The 105
Bullwhip 93
 Burke, Walter 172–173, 175
 Burnette, Lester 'Smiley' xviii
 Burt, Frank 72–73
 Burton, Richard 153
Bury My Heart at Wounded Knee 246
 Busch, Niven 133
 Buscombe, Edward ix, xxvi
Butch and Sundance, the Early Years 197
Butch Cassidy and the Sundance Kid vii, xii, 173, 181, 190–198, 194, 228, 239
 Buttons, Red 8,
 Byrd, Eugene 243
 Byrne, Gabriel 243
 Byrne, Joe 114
 Caan, James 120
 Cabot, Bruce 148, 150, 156
Cactus Jack 228
Cahill United States Marshal 156
 Cahn, Sammy 65
 Calhoun, Rory 66
 Callan, Michael 131
 Campbell, Glen 152
 Campbell, William 76
 Campeau, Fred xvi
 Canby, Vincent 167, 235
Cannon for Cordoba 64, 188
 Canutt, Yakima xxi, xxii–xxiii, 4–5, 8, 121
 Cardinale, Claudia 58, 66, 159–160, 163, 165–166, 165
 Carey, Harry xv, 21, 82
 Carey Jnr, Harry 17, 21, 29, 33–34, 80–81, 114, 153, 155–156, 239

- Carey, Olive 82
 Carpenter, John 120, 238
 Carradine, David 51
 Carradine, John 4, 11, 54, 157
 Carradine, Keith 201, 206
 Carroll, Jidge 97, 101
Carry on Cowboy 171
 Carter, Forrest 220, 224, 226
 Carter Cash, June 8
 Casey, Bernie 131
 Cash, Johnny 8, 150
Cassandra Crossing, The 239
 Cassidy, Butch (outlaw) xi, 97, 172, 181, 191–198
 Cassidy, Ted, 192
 Castle, Peggine 59
Cat Ballou 58, 171–172, 173, 176
Cattle Drive 24
Cattle Empire 24
Cattle Queen of Montana 97
 Cave, Nick 244
 Ceballos, Esperanza Diaz 150
Centennial (TV) 24, 245
 Champion xix–xx
 Chan, Jackie 177
 Chandler, Jeff 23, 208
 Chandler, John Davis 140–141, 143, 225
 Chaney, Lon 39
 Channing, Carol 219
Charge at Feather River, The 51, 81
 Chase, Borden 19, 61, 69, 89
 Chase, Chevy 177
Chato's Land 185, 211, 214
 Chernus, Sonia 220
Cheyenne Autumn 17, 29, 86
Cheyenne Social Club, The 72
 Chiaki, Minoru 123
Chief Crazy Horse 12
 Chief Dan George 221–222
 Chief John Big Tree 4
 Chief Yowlachie 21, 23
Chimes at Midnight 168
China 9, Liberty 37 xxviii, 188
China Gate 96
Chisum 154–155, 211
 Christie, Julie 201–203, 202, 205
 Christopher, Jordon 130
 Churchill, Marguerite xvii
Cimarron (1931) xvii, 23
Cimarron (1960) 77, 174
 Cimino, Michael 228–229
Cincinnati Kid, The 180
Claim, The 243
 Clanton, Billy (rustler) 11, 15, 90–92, 94, 99
 Clanton, Ike (rustler) 15, 89, 91, 93–94, 239–242
 Clark, Matt 188, 221
 Clark, Susan 176
 Clark, Walter Van Tilburg 12
 Clift, Montgomery 19, 21 24, 44, 113
Clockwork Orange, A 205
 Close, Eric 131
 Cobb, Lee J. 76
 Coburn, James 25, 106, 109, 124, 125, 129–130, 144, 168, 188, 229
 Cochran, Steve 139
 Cohen, Leonard 202
Cold Deck, The xiii
 Cole, Nat King 172
 Collins, Andrew ix, xxv
Colorado Territory 140
Comanche Station 105, 107, 110–111, 140
Comancheros, The 24, 97, 147–148, 150, 162
Compañeros 51, 188
Concentratin' Kid, The xvii
 Connery, Sean 42
 Connors, Chuck 139, 175
 Connors, Mike 8
 Contrarez, Jaime 125
 Conway, Jack 19
 Cooder, Ry 228
 Cook, T.S. 42
 Cook Jnr, Elisha 46, 51, 188
 Cooper, Ben 54
 Cooper, Gary vii, xvii, 3, 19, 36–37, 38, 40–42, 61, 62–65, 63, 76, 148, 171
 Cooper, Merian C. 27
 Coppola, Francis Ford 230
 Cord, Alex 8
 Corey, Jeff 153
 Corman, Roger 59, 126, 131
Coroner Creek 72, 105
 Corrigan, Ray 'Crash' xxi, 28
 Cosmatos, George Pan 16, 239–240
 Costner, Kevin 216–217, 230, 238, 242–243, 245–246
 Cotton, Joseph 16
Court-Martial of General George Armstrong Custer, The 216
Covered Wagon, The xv, 23
Cowboy 24, 211
Cowboys, The 24, 156, 172
 Cox, Alex ix, xxv, 58, 167
 Cox, Joel 234–235
 Crain, Jeanne 13
 Crawford, Broderick 65
 Crawford, Joan 53–59, 55
 Crenna, Richard 176
Crimson Kimono, The 96
Crimson Pirate, The 61
 Crisp, Donald 72
 Crist, Judith 205
 Crosby, Bing 8, 171
 Crosby, Floyd 37
 Crowe, Russell 235, 246
 Crowther, Bosley 16, 50
 Cruz, Penélope 59
 Cruze, James xv
Cry Blood Apache 145
Culpepper Cattle Company, The 24
 Cunningham, John M. 36
Curse of the Undead xxvii
 Curtis, Ken 34, 81, 84
 Curtiz, Michael 147–148
 Cusack, John 244
Custer of the West 216
 Dallas (TV) 121
Dances With Wolves vii, 216–217, 230, 245
 Dano, Royal 54, 70, 176, 221
 Darby, Kim 153
 Darcel, Denise 62
Dark Command, The 8
Darling 201
 Darnell, Linda 12, 16
 Darwell, Jane 13
 Daves, Delmer ix, 42, 51, 102, 107, 208
 David, Hal 196
 David, Mack 49
 Davis, Jim 121
 Davison, Bruce 211
Dawn Rider, The xxi
 De Gemini, Franco 162
 De Laurentiis, Dino 157
 De Maupassant, Guy 2
 De Mille, Cecil B. 177
 De Toth, Andre 105
 De Wilde, Brandon 45, 50–51
Dead Man vii, xxv, 243
Deadly Companions, The 139, 182
Deadly Trackers, The 103, 187, 231
Deadwood (TV) xxvii, 205, 239, 244
 Dean, James 90
Dean Martin Show, The (TV) 120
Death Rides a Horse 130
Death Rides the Plains xxi
Decision at Sundown 105, 106, 107
 Decker, Albert 182
Deer Hunter, The 203
 Dehner, John 76
 Delany, Dana 239
Deliverance 203
 Delli Colli, Tonino 164

- Dell'Orso, Edda 162
Demetrius and the Gladiators 12
 Depp, Johnny 243
Deputy, The (TV) 160
 Dern, Bruce 24, 143, 152, 172
Desert Trail, The 149
Destry Rides Again (1932) xii
Destry Rides Again (1939) 170
 Devine, Andy 4
 DeVol, Frank 215
 Dexter, Brad 124, 125
 DiCaprio, Leonardo 235
 Dickinson, Angie 114, 120
 Dierkes, John 46, 51
 Dietrich, Marlene 3, 170, 178
 Dimaio, Frank 191
Dirty Dozen, The 211
Dirty Game, The 160
Dirty Harry 156, 205, 234
Dirty Little Billy 204, 211
 Divine 177
 Dix, Richard xvii
 Dix, Robert 97
Django xxix
 Dmytryk, Edward 102
DOA 182
 Dobbins, Bennie E. 107
Doctor Zhivago 201
Don't Look Now 201
 Donahue, Troy 25
 Donati, Sergio 159, 164, 166
 Donlevy, Brian 222
Doors, The 238
Double Indemnity 96
 Doucette, John 149
 Douglas, Gordon 209
 Douglas, Kirk 24, 36, 65, 90, 92–93, 97, 123, 152, 155, 228
 Downs, Cathy 13, 59
Dr Strangelove 134
Dr Who (TV) 94
Dragnet (TV) 107
 Dragoti, Stan 204
Driving Miss Daisy 230
 Dru, Joanne 21, 23, 29, 31
Drums Across the River 91
Drums Along the Mohawk 8, 12
 Drury, James 140–141
Duchess and the Dirtwater Fox, The 177
Duck You Sucker 64, 167
 Duel, Pete 196
Duel at Diablo vii, 185, 208–209, 211, 212, 213, 215
Duel in the Sun vii, 16–17
Dukes of Hazzard, The (TV) 107
 Duncan, Paul ix, xxvii
 Duning, George 75
 Dunne, Irene xvii
 Duryea, Dan 25, 41, 69, 76
 Duvall, Robert 153, 245
 Duvall, Shelley 201
 Dwan, Alan 11
 Dwire, Earl xxii–xxiii
 Dylan, Bob 188
 Earp, Wyatt Berry Stapp (lawman) xi, 10–15, 17, 89–94, 159, 176, 235, 238–243
East of Eden 90
Eastwood in Action (doc.) 225
 Eastwood, Clint vii, ix, 24, 51, 65–66, 111, 114, 156, 159, 167, 172, 191, 197, 209, 215, 219–226, 220, 224, 229–236, 232, 246–247
 Eastwood, Kyle 221
Easy Rider 203
 Eccles, Aimee 211
 Edison, Thomas Alva xii
 Eidson, Thomas 244
El Dorado vii, xxviii, 118, 120–121, 150, 157
El Topo 187
 Elam, Jack 40, 62, 71–72, 76, 91, 121, 148, 160, 164, 166, 173, 175–176, 188
Electric Horseman, The 197, 228
 Elliott, Sam 238, 240, 242
 Ellis, Warren 244
Elvis 238
 Engel, Samuel 15
 Ericson, John 97, 100
Escape from Fort Bravo 89
Escape from New York 238
Escape to Athena 239
 Essex, Harry 148
 Estevez, Emilio 229
 Evans, Dale xx, 34
 Evans, Gene 172, 192
Evil Dead 235
Evil Roy Slade 176–177
Exorcist, The 53
 Fairbanks Jnr, Douglas 12
Fancy Pants 170
Far Country, The 69, 70–72
Far from the Madding Crowd 201
 Farley, James xiii
 Farmer, Gary 243
 Faylen, Frank 90
 Feldman, Phil 182
 Fellini, Federico 144, 160
Female Bunch, The 188
 Fernandez, Emilio 130, 182, 188
 Ferrer, Mel 33
 Ferzetti, Gabriele 159–160, 165, 166
 Fielding, Jerry 183, 186, 225
Fighting Fist of Shanghai Joe, The 187
Firecreek 160
First Blood 246
First Travelling Saleslady, The 219
 Fischer, Corey 201
 Fisher, Frances 231
 Fisher, King (gunman) 222
Fistful of Dollars, A 51, 130, 159, 185, 219
Five Bloody Graves 188, 203
Five Guns West 126
Five Man Army, The 188
 Fix, Paul 149
Fixed Bayonets 96
Flame and the Arrow, The 61
Flaming Feather 53–54
Flash Gordon xix
 Fleming, Eric 24–25
 Fleming, Rhonda 90
 Flippen, Jay C. 70–71, 96
 Flynn, Errol 216
 Flynn, Thomas 72
 Fonda, Henry 11–13, 15–16, 16, 27, 36, 72, 76, 80, 102, 159–160, 165, 166, 168, 188
 Fonda, Jane 58, 171, 205
 Fonda, Peter 203
For a Few Dollars More xxv, xxviii, xxix, 66, 159, 219
 Ford, Barbara 81
 Ford, Francis 4, 12, 29
 Ford, Glenn 24, 42
 Ford, Harrison 177, 246
 Ford, John vii, ix, xv–xvi, xxiii, 2–8, 11–17, 21, 23, 27–34, 41, 46, 79–87, 111, 120, 134, 147, 155, 156, 161, 163, 208, 211, 215, 221, 246
 Ford, Wallace 72
 Foreman, Carl 36, 42
Forgotten Pistolero, The xxviii
Fort Apache 27–28, 27, 29, 30, 31, 32, 33, 34
Fort Defiance 46
Forty Guns vii, xxix, 73, 95–103, 98, 100
 Fox, Brian 186
 Fox, Michael J. 229
 Fraker, William A. 239–240
 Franciosa, Tony 209
 Frayling, Christopher ix, xxvi, 164, 235
 Freed, Bert 51
 Freeman, Morgan 230–231, 235

- French, Philip ix, xxviii, 188
 French, Victor 121
French Connection, The 230
 Friedhofer, Hugo 64–65
Frisco Kid, The 177
From Hell to Texas 140, 148
From Here to Eternity 21, 41
Frontier Marshal (1934) 11
Frontier Marshal (1939) 11, 13, 17, 243
Fugitive Kind, The 136
 Fuller, Robert 130
 Fuller, Samuel vii, 62, 95–103
Furies, The 97
 Furthman, Jules 113
Fury at Gunsight Pass 41
Fury at Showdown xxvii
- Gable, Clark 24, 54
 Gambon, Michael 245
Gang of Roses 59
Garden of Evil 42, 148
 Garland, Beverly 59
 Garner, James 94, 171, 173, 175–177, 208
 Garrett, Pat (lawman) xi, 133, 188
 Gates, Nancy 110
Gene Autry Show, The (TV) xx
Gentlemen Prefer Blondes 113
 George, Christopher 120
Geronimo: An American Legend 235, 243
 Gerstads, Harry 41
Getaway, The 188
Giant 53
 Gibson, Hoot xvii
 Gibson, Mel 176
 Gilliat, Penelope 130
Girl Can't Help It, The 173
 Gish, Lillian 16
Glenn Miller Story, The 70, 75
 Glennon, Bert 5
Go West 170
Go-Between, The 201
 Godard, Jean-Luc 102
Godfather, The xxii, 137, 215, 240
Goin' South 177
 Goldman, William 191–192, 196
 Goldsmith, Jerry 94
Gone With the Wind 16, 98, 159
Good, the Bad and the Ugly, The xxv, xxvii, xxviii, xxix, 150, 154, 159, 185, 219, 223
Goodies, The (TV) 77
 Goodman, John 245
 Gordon, Joyce 166
 Gordon, Leo 105
 Gossett, Lou 176
- Gould, Elliot 200
Graduate, The 192
 Grant, Bernard 166
 Grant, Cary 21
 Grant, James Edward 24
 Grant, Rodney A. 216
Grapes of Wrath, The 12, 13
 Gray, Macy 59
Great Adventures of Wild Bill Hickok, The xviii
Great Escape, The 89, 129, 156
Great Northfield Minnesota Raid, The 204, 220, 229
Great Scout and Cathouse Thursday, The 177
Great Train Robbery, The xi–xii
Greatest Show on Earth, The 41
Greatest Story Ever Told, The 51
 Green, Jack N. 231
 Green, Walon 180, 186
Green Berets, The 153
 Greene, Graham 216
 Gregory, James 149
 Greve, Harald 166
 Grey, Joe 114
 Gries, Tom 143
 Griggs, Loyal 50
 Guinness, Alec 246
 Gullick, Bill 69
Gunfight at the O.K. Corral vii, 17, 88–94, 90, 115, 123, 149, 240
Gunfighter, The 36, 172
Guns for San Sebastian 130
Guns of Fort Petticoat, The 58
Guns of Hate 107
Guns of the Magnificent Seven 131
Gunslinger, The 59
Gunsmoke (TV) 79, 81, 139, 171
 Guthrie Jnr, A.B. 44
- Hackett, Joan 173
 Hackman, Gene 156, 187, 230, 235–236
 Hageman, Richard 32
 Hagman, Larry 176
 Hall, Conrad 194, 196
 Hamill, Mark 246
 Hamilton, Dran 211
Hang 'Em High 172, 219, 232
Hanging Tree, The xxvi, 42
Hangman's House 3
Hangman's Knot 107
Hannie Caulder 58–59, 185
Happy Days (TV) 156
 Hardin, John Wesley (gunman) 222
 Harlan, Russell 115
- Harlem on the Prairie* xvii
Harlem Rides the Range xvii
 Harris, Richard 103, 144, 216, 231, 235
 Hart, William Surrey ix, xii–xv, xiii, xvii, 5, 11, 140, 228
 Hartley, Mariette 140
 Harvey, Lawrence 147
 Harvey, Michael 165
 Hathaway, Henry 148, 152
Hawaii Five-O (TV) 76
 Hawks, Howard vii, ix, 19–23, 25, 79, 113–115, 118–121
 Hawn, Goldie 177, 238
 Hayasaka, Fumio 123
 Haycox, Ernest 2
 Hayden, Sterling 53–55, 55, 56, 125
 Hayek, Salma 59
 Hayes, Allison 59
 Hayes, George 'Gabby' xx, xxii–xxiii, 8
 Hayward, Chuck 97
Heaven's Gate xxviii, 47, 228–229
 Hecht, Harold 61
 Heflin, Van 8, 42, 44–45, 48, 50, 89
 Hefti, Neal 209
Hell and High Water 96
Hell Hath No Fury (doc.) 225
Hell's Hinges vii, xiii–xiv, xiii, xxviii, xxix
Heller in Pink Tights xxvi
 Hellman, Monte xxviii, 58, 188
 Hellman, Sam 11
Hello Dolly! 193
 Helton, Percy 140
 Henriksen, Lance 243
 Henry, Mike 121
 Hepburn, Audrey 120
 Hepburn, Katherine 44, 156
Hercules 120
 Heston, Charlton 24, 143–144, 181, 208, 239, 242
 Hickok, Wild Bill (gambler) 7, 157, 206, 216, 243
Hidden Fortress, The xvi, 246
 Higgins, Joel 59
High Chaparral (TV) 120
High Noon (1952) vii, xxv, xxviii, 22, 25, 35–42, 38, 74, 92, 93, 109, 115, 126, 134, 153, 162, 172, 173, 174, 219
High Noon (2000) 42
High Noon Part II: The Return of Will Kane 42
High Plains Drifter 51, 219, 220, 221, 229, 231, 232

- High Sierra* 107
 Hill, George Roy 193, 195–198
 Hill, Terence 188
 Hill, Walter 228, 235, 243–244
 Hillie, Verna xxiii
Hi-Lo Country, The 243
 Hilton, George 188
Hired Hand, The xxv, 203
His Majesty O'Keefe 62
 Hitchcock, Alfred 81
 Hoch, Winton C. 30, 33
 Hoffman, Dustin 153, 216
 Holden, William 44, 181, 181–182, 187, 211
Hole in the Wall Gang, The 193, 195
 Holland, Antony 201
 Holliday, John Henry 'Doc' (gambler) 8, 10–16, 89–92, 94, 131, 150, 160, 231, 238–239, 241–242
 Holliman, Earl 123, 149
 Hollingsworth, Alfred xiii
 Holly, Buddy 85
 Holt, Charlene 121
 Holt, Tim 12, 107
Hombre 8, 106, 192
 Homeier, Skip 106, 110
Hondo 24, 51, 74, 79, 115, 144, 157
Hopalong Cassidy Returns xx
Hop-a-Long Cassidy xx
 Hope, Bob 170–172
 Hopkins, Bo 182
 Hopper, Dennis 90, 149, 153
Hoppy Serves a Writ xxi
 Horan, James D. 191
 Horn, Tom (gunman) 181
Horse Soldiers, The 85
 Horvath, Charles 62
Hour of the Gun xxviii, 94, 160, 182
House of Bamboo 96
How Green Was My Valley 72
How the West Was Won 86, 147, 148, 160
How the West Was Won (TV) 245
 Howard, Ron 156
 Hudson, John 90
 Hudson, Rock 24, 65, 70, 153, 208, 222
 Huffaker, Clair 152, 209
 Hughes, Carol xx
 Hughes, Howard 19, 23, 50
 Hughes, John (lawman) 222
 Hunnicutt, Arthur 120, 172
 Hunter, Jeffrey 80, 82–83, 85
 Hunter, Tab 177
Hunting Party, The 185, 187, 230
 Huppert, Isabelle 228
 Hussein, Robert 160
 Hussey, Ruth 50
 Huston, John 197
 Huston, Walter 17
 Hyer, Martha 149
I Shot Jesse James 96
I Was a Male War Bride 113
Images 203
In a Lonely Place 53
In Old Arizona xvii
 Inaba, Yoshio 123
Incredibly Strange Creatures who Gave Up Living and Became Mixed Up Zombies, The 203
Indian Fighter, The 90
 Infante, Guillermo Cabrera 119
Informers, The 29
Into the West (TV) 245
 Ireland, Jill 51
 Ireland, John 21, 25, 29, 59, 91, 96, 125
Iron Horse, The xv–xvi, xv, 4, 162
Iron Mistress, The 51
It's a Wonderful Life 69, 75
Jack Bull, The 244–245
 Jaeckel, Richard 188, 211
 Jagger, Dean 97
 James, Anthony 231
 James, Frank (outlaw) 222, 228, 239
 James, Jesse (outlaw) 171, 222, 228, 239, 246
 James, Joyce 221
 James, Sid 171
Jamie (TV) 51
 Jarman Jnr, Claude 33–34
 Jarmusch, Jim 103, 243
 Jarre, Kevin 238
 Jennings, Talbot 148
 Jennings, Waylon 8
 Jenson, Roy 107
Jeremiah Johnson 197, 211, 216
Jesse and Frank 239
Jessie's Girls 188
 Jodorowsky, Alexandro 187
Joe Kidd 219, 232
Johnny Guitar vii, xxv, xxvi, 52–59, 55, 162, 192
 Johnson, Ben 29–30, 33–34, 46, 48, 51, 134, 137, 143–144, 153, 155–156, 181, 182
 Johnson, Dorothy M. 216
 Johnson, Dyke 107
 Jones, Buck xvii, xviii
 Jones, Henry 42, 172–173, 175
 Jones, Jennifer 16
 Jones, L.Q. 106, 140–141, 143–144, 182, 188, 244
 Jones, Stan 34, 84
 Jones, Tommy Lee 243–244
 Joyce, William 59
Juarez 134
Jubal 107
Jules et Jim 196
Junior Bonner 188
 Jurado, Katy 37, 40, 134, 188
 Kael, Pauline 155, 196, 205
 Kahn, Madeline 178
Kansas Raiders 222
 Kasdan, Lawrence 243
 Kato, Daisuke 123
 Katt, William 197
 Kaufman, Philip 220–221, 226
 Kaye, Stubby 172
 Kazan, Elia 133
 Kazan, Lainie 177
 Keach, James 228
 Keach, Stacy 228
 Keams, Geraldine 221, 223, 226
 Kearns, Brantley F. 202
 Keel, Howard 152
 Keith, Brian 96, 139, 155, 229
 Kelly, DeForest 90, 94
 Kelly, Grace 37, 38, 40–41
 Kennedy, Arthur 17, 69, 72–73, 75, 152
 Kennedy, Burt 41, 105, 107, 109, 111, 130, 150, 156, 172, 175–176
 Kennedy, George 131, 149
Keno Bates, Liar xiii
 Kibbee, Roland 61
 Kiel, Richard 229
 Kilmer, Val 238–239, 240, 241–242
 Kimura, Ko 123
 King, John xxi
King and I, The 124
King Kong 27
King of Kings 53, 80
Kiss Me Deadly 65
 Kline, Kevin 177
Klute 205
 Knox, Mickey 159
 Kohler, Fred xvi
 Kolditz, Gottfried 214
 Kramer, Stanley 36–37, 40
 Kristofferson, Kris 8, 188, 228
 Kruger, Otto 39
 Kubrick, Stanley 133–134

- Kung Fu* (TV) 51
 Kurosawa, Akira xvi, 98, 123, 127, 129, 246
 L'Amour, Louis 239
L'Aventura 160
 Ladd, Alan vii, 44–45, 45, 46, 48, 50–51
 Laine, Frankie 24, 40, 42, 93
 Lake, Stuart N. 10–11, 91, 241, 243
 Lambert, Jack 62, 64, 70
 Lancaster, Burt 61–67, 63, 90, 93, 181, 205, 210, 211, 214
Land of the Pharaohs 113
 Landau, Martin 152
 Lang, Charles 93, 125, 134
 Lang, Fritz 72
 Lang, Stephen 239
 Larch, John 105
 Lassie 79
Last of the Badmen 107
Last of the Mohicans xxvii
Last of the Pony Riders xx
Last Sunset, The 24, 65, 90
Last Train from Gun Hill 93, 97, 123, 125, 149
Last Wagon, The 102
Last Woman on Earth, The 59
 Laughlin, Tom 205
 Laurel and Hardy 170
 LaVista, Raul 64
Law and Jake Wade, The 123, 172
Lawless Breed, The 222
Lawless Frontier xxi
Lawless Range xxiii
Lawman 187, 211
Lawman, The (TV) 114
 Lawton Jnr, Charles 107
 Lee, Duke xv
 Lee, Lester 75
 Lee, Peggy 57
Left Handed Gun, The 106, 192
Legend of Frenchie King, The 58
 Leigh, Janet 70
 LeMay, Alan 79
 Lemmon, Jack 24, 192
 Leonard, Elmore 42, 106
 Leone, Francesca 160
 Leone, Raffaella 160
 Leone, Sergio vii, ix, xxvi, 41, 59, 66, 111, 130, 150, 159–168, 219, 223, 234
Leopard, The 160
 Levine, Nat xxi
 Lewis, Geoffrey 177
 Lewis, Jerry 113, 171
 Lewis, Joseph H. 54
Life and Legend of Wyatt Earp, The (TV) 171
Life and Times of Judge Roy Bean, The 197
 Lil' Kim 59
Little Big Man 211, 216, 221, 243
 Little, Cleavon 111, 177
 Littlefeather, Princess Sacheen 215
 Livingstone, Robert 'Bob' xxi
 Locke, Sondra 221
 Logan, Harvey (outlaw) 192
 Lombardo, Lou 186
 London, Julie 76
Lone Ranger Rides Again, The xxi
Lonely are the Brave xxvi
Lonesome Dove (TV) xxvii, 24
Long Goodbye, The 200, 203, 204
Long Riders, The xxv, 228
Longest Day, The 160
 Longley, Bill (outlaw) 222
 Lord, Jack 76
 Lorre, Peter 25
 Lowe, Rob 239
 Lucas, George 246
Lucky Texan, The xxi, xxii
 Luke, Jorge 211, 212
 Lumet, Sydney 133
 Luna, Diego 245
Lust in the Dust 177
 Lynley, Carol 65
 Lyons, Cliff 79, 144, 148
*M*A*S*H* 200, 201, 203
*M*A*S*H* (TV) 173
 MacDonald, Ian 37, 41
 MacDonald, J. Farrell xvi
 MacDonald, Joseph Patrick 13–14
 MacDowell, Andie 59
Machismo – 40 Graves for 40 Guns 187
Macho Callahan 204
Mackenna's Gold 42
 MacLaine, Shirley 219
 MacMahon, Aline 72
 Macready, George 62
 Madsen, Michael 242
Magnificent Matador, The 105
Magnificent Seven, The vii, xxvi, xxviii, xxix, 46, 73, 122–131, 124, 128, 149, 187, 223
Magnificent Seven, The (TV) 131, 239
Magnificent Seven Ride!, The 131
Magnificent Showman, The 160
Magnificent Texan, The 130
Magnificent Three, The 130
Major Dundee 65, 144, 149, 180, 182, 186, 231
 Majors, Lee 42
 Malden, Karl 134, 136–137, 152
 Malle, Louis 66
 Malone, Dorothy 65, 102
 Malone, Molly xv
Man Alone, A 41
Man Behind the Gun, The xxvii
Man Called Horse, A 216, 231
Man Can Do That, A (doc.) 111
Man from Laramie, The vii, xxix, 68–77, 71, 75, 106, 125
Man from Utah, The xxii, 5
Man in the Saddle 107
Man in the Wilderness 231
Man of the West xxvi, xxviii, xxix, 42, 76–77
Man Who Shot Liberty Valance, The xxv, 17, 81, 86–87, 86, 147, 163, 182
Man With the Gun 97, 114, 162
Man Without a Star 90, 93
 Mann, Anthony ix, 62, 69–70, 72–77, 97, 107, 111, 244
 Mansfield, Jayne 58
 Manson, Charles 188
 Mappin, Jefferson 231
 Marcello, Alessandro 162
 Markham, Monte 131
 Marley, John 171
 Martin, Dean 113, 116–117, 119–120, 149–150, 152, 155, 171
 Martin, Dick 171
 Martin, Steve 177
 Martin, Strother 149, 182, 188, 192
 Martin, Tony 65
 Martinelli, Elsa 58
 Martinez, Joaquin 211, 214
 Martino, Al 75
 Marvin, Lee 66, 86, 89, 105, 147, 171–172, 177, 180–181, 240
 Marx Brothers, The 170
Mary Poppins 13
 Mason, Martin 46
 Masterson, Mary Stuart 59
 Matteos, Julian 130
 Matthews, George 92
 Mature, Victor 12, 14–16, 16
Maverick 176
Maverick (TV) xxvii, 171, 172, 203
Maverick Queen, The 97, 192
 Mayhew, Peter 246
 Maynard, Ken xvii–xviii

- Maynard, Kermit xvii
McCabe & Mrs Miller vii, xxv, xxvii, xxix, 199–206, 202
 McCambridge, Mercedes 25, 53–55, 57–58
 McCampbell, B.H. 113
 McCrea, Jody 145
 McCrea, Joel 3, 24, 140, 141, 143–145
 McDonnell, Mary 216
 McGoohan, Patrick 93
 McIntire, John 71
 McKay, Brian 200
 McKinney, Bill 156, 221, 226
 McLaglen, Andrew V. 29, 147, 153–156, 175
 McLaglen, Victor 28–29, 31, 33, 147
 McLeod, Norman Zenos 170–171
McLintock! 147, 150
 McMurtry, Larry 24
 McNally, Stephen 69
McQ 156
 McQueen, Niele 124
 McQueen, Steve 123–124, 124, 126, 129–130, 152, 156, 163, 192
 McShane, Ian 206
 Meek, Donald 4
 Meeker, Ralph 70
 Meisner, Sanford 40
Men, The 36
Men with Steel Faces xix
Men Without Women 3
 Meredith, Burgess 25
Merrill's Marauders 103
Merve Griffin Show, The (TV) 225
 Meyer, Emile 46
 Michener, James A. 24
Mickey Mouse Club, The (TV) 81
 Mifune, Toshiro 123, 126
 Milch, David 206
Mildred Pierce 53
 Miles, Vera 25, 81, 86
 Millais, Hugh 201
 Miller, Arthur 12
 Miller, Jim (gunman) 222
 Miller, Winston 11
Million Dollar Baby 231
Miracle Rider, The xii, xviii
 Miranda, Carmen 61
Missing, The 244
Missouri Breaks, The 137
 Mitchell, Cameron 148
 Mitchell, Millard 70
 Mitchell, Thomas 3, 8
 Mitchum, Christopher 121, 156, 239
 Mitchum, John 221
 Mitchum, Robert xxi, 66, 97, 120, 150, 152, 155–156, 181, 239, 243
 Mitic, Gojko 214
 Mix, Tom xii, xvii–xviii, 11, 140, 176
 Miyaguchi, Seiji 123
Molly and Lawless John 239
 Monroe, Marilyn 96
Montana Belle 58
Monte Walsh 240, 245
 Montenegro, Hugo 153
 Montes, Elisa 130
 Montgomery, Elizabeth 197
 Montiel, Sarita 61–62, 96, 114
Monty Python's Flying Circus (TV) 187
 Moore, Dennis xxi
 Moore, Michael 193
 Moore, William xviii
 More, Kenneth 58
 Moreau, Jeanne 66
 Morgan, Boyd 107, 149
 Morgan, Harry 12, 70, 172–173, 175
 Morheim, Lou 124
 Morricone, Ennio 161–162
 Moss, Jerome 129
Moviedrome (TV) xxv, 58, 215
 Mowbray, Alan 13
Mr 'Silent' Haskins xiii
Mrs Sundance 197
 Mulford, Clarence E. xx
 Mulock, Al 160
 Murieta, Joaquin (outlaw) xi
 Murnau, F.W. xvi
 Murphy, Audie xx, 58, 76, 111, 222
 Murphy, Ben 196
 Murphy, Michael 201
 Murray, Don 140, 148
Mustang Country 145
Mutiny at Fort Sharpe 65
Mutiny on the Bounty 141
My Darling Clementine vii, xv, xxvi, xxvii, xxix, 9–17, 10, 16, 91, 92, 99, 162, 163, 166, 172, 240, 243
My Name is Nobody 188
My Pal Trigger xx
My Pal, the King xii
Mystery Mountain xviii
 Nakai, Asakazu 123
Naked Kiss, The 103
Naked Spur, The xxvii, 50–51, 69, 70, 74, 107
Nashville 200
 Nathan, Paul 91
 Natwick, Mildred 29
 Naughton, Edmund 200–201
'Neath the Arizona Skies xxi
 Neeson, Liam 246
 Negley, Howard 46
 Neider, Charles 133
 Neill, Richard R. xiv
 Neilson, James 76
 Nelson, Ralph 208–209, 215–216
 Nelson, Ricky 114, 116–117, 119, 125
 Nelson, Willie 8
 Nero, Franco 24, 188
Nevada Smith 152
Never So Few 123
 Newfield, Sam 58
 Newman, Kim ix, xxvii
 Newman, Paul 156, 191–194, 194, 196–198, 205
 Newman, Walter 124–125
 Newson, Jeremy 201
Nichols (TV) 176
 Nichols, Dudley 2
 Nicholson, Jack 58, 137, 177
 Nicol, Alex 72–74
 Niehaus, Lennie 234, 245
Night Passage 76
Night Walker, The 102
Noon Wine 180
North to Alaska 98, 147, 148
Nosferatu xvi
 Nugent, Frank S. 8, 29, 79–80, 83
Nun's Story, The 120
 Nyby, Christian 24
 O'Brien, Hugh 91, 156, 171
 O'Brien, Edmond 182, 209
 O'Brien, George xvi, 11
 O'Brien, Joan 148
 O'Brien, Shotsy 61
 O'Connell, William 221
 O'Donnell, Cathy 72
 O'Fearna, Edward 29
 O'Hara, Maureen 33–34, 139, 150, 155
 O'Neill, Jennifer 121
 O'Rourke, Frank 67
 O'Sullivan, Maureen 106
 O'Toole, Peter 153
 Oates, Warren 25, 58, 130, 140–141, 143–144, 172, 181, 182, 188
Ode to Billy Joe 225
Oklahoma Woman, The 59
 Olsen, Theodore Victor 215
 Olyphant, Timothy 206

- On the Night Stage* xii
On the Waterfront 134
Once Upon a Horse 171
Once Upon a Time in America 167
Once Upon a Time in the West vii, xxvi, xxvii, xxviii, xxix, 41, 59, 73, 158–168, 163, 165, 230
Once Upon a Time in the Wild West 167
One Flew Over the Cuckoo's Nest 221
One-Eyed Jacks vii, xxv, xxvi, 46, 51, 125, 132–137, 135
Open Range vii, 245–246
Ortiz, Peter 85
Out of Africa 216
Outland 42
Outlaw Josey Wales, The vii, xxvi, xxix, 141, 218–226, 224, 228, 229, 235
Outlaw, The 19, 23, 113
Outlaw Women 58
Outlaws is Coming, The 171
Overboard 238
Ox-Bow Incident, The xxix, 12, 13, 97, 173, 219

Pacula, Joanna 239
Page, Geraldine 79
Paget, Debra 111, 208
Paine, Lauren 245
Paint your Wagon 240
Painted Desert, The xx
Palance, Jack 45–46, 49, 50–51, 66–67, 90, 171, 208, 229, 240
Pale Rider vii, 51, 114, 229–230, 231, 234
Paleface, The 81, 170
Pals of the Saddle xxiii
Paradise Canyon xxi–xxii
Pardners 171
Parfrey, Woodrow 221
Paris, Jerry 176
Parker, Cecilia xxii
Parkinson (TV) 42, 124
Parks, Michael 226
Pat Garrett & Billy the Kid vii, xxvii, xxviii, 97, 136, 188
Pate, Michael 79, 110, 144
Paxton, Bill 239, 240, 242
Payne, John 41
Peabody, Dick 172
Pearce, Guy 244
Peck, Gregory 16, 36, 181
Peckinpah, Sam vii, ix, xxviii, 106, 127, 133, 136–137, 139–145, 180–184, 186–189, 228, 244

Pegg, Vester xv, 7
Pellicer, Pina 134, 137
Penn, Arthur 137, 184
Penny, Sydney 229
Peoples, David Webb 230
Perils of Pauline, The xxviii
Perkins, Millie 58
Phantom Empire, The xviii–xix, xxi
Philadelphia Story, The 69
Phillips, Lou Diamond 229
Pickens, Slim 8, 134, 137, 144, 188
Pickup on South Street 96
Pink Panther, The 160
Pitt, Brad 246
Place in the Sun, A 21, 44
Plainsman, The 45
Player, The 200
Pleschette, Donald 143
Pleshette, Suzanne 175
Poitier, Sidney 208
Pop, Iggy 243
Porter, Edwin S. xi
Porter, Katherine Anne 180
Portis, Charles 152
Poseidon Adventure, The 230
Posse from Hell xxvii
Power Snr, Tyrone xvii
Power, Tyrone 12
Powers, Mala 33
Powers, Stephanie 8, 176
Price, Vincent 12, 14
Price of Power, The 167
Prisoner, The (TV) 93–94
Professional Gun, A 64
Professionals, The xxviii, 66–67, 160, 180, 181, 182
Proposition, The 244
Proud Ones, The 97, 114
Pryor, Richard 177
Psycho 81
Psych-Out 172
Pursued 97
Pyle, Denver 54, 105, 155
Pyper-Ferguson, John 231

Quade, John 221
Qualen, John 149
Quaid, Dennis 242
Quattrill, William Clarke (guerrilla) 222
Quick and the Dead, The (1986) 239
Quick and the Dead, The (1995) 59, 235
Quiet Man, The 29, 34, 41, 150
Quinn, Anthony 12, 102, 123–124, 130

Radio Ranch xix
Raimi, Sam 59, 235, 239
Rambo: First Blood Part II 239
Rancho Notorious 72, 192
Randy Rides Alone vii, xxi, xxii–xxiii
Range Busters, The xxi
Ratchford, Jeremy 231
Ravenous 243
Ramhide (TV) vii, 24–25, 37, 93, 140, 219, 221
Ray, Nicholas vii, 53–55, 57, 59
Rear Window 75
Rebel Without a Cause 53, 80
Red Mountain 51
Red Rider, The xxviii
Red River (1948) vii, xxv, xxvii, 18–25, 20, 28, 29, 113, 115, 116, 119, 157
Red River (1988) 24
Redford, Robert 191–194, 194, 196, 198, 211, 223, 228
Redhead and the Cowboy, The 90
Reed, Donna 13
Reed, Oliver 177, 187
Reed, Rex 205, 235
Reeves, Steve 120
Relyea, Rob 125
Remington, Frederic 30
Return of a Man Called Horse, The 231
Return of Draw Egan, The xiii
Return of Josey Wales, The 226
Return of the Seven 130, 182
Return to Lonesome Dove (TV) 24
Revengers, The 187, 211
Rey, Fernando 130–131
Rhythm on the Range 171
Rickle, Don 120
Ride 'Em Cowboy 170
Ride in the Whirlwind xxvii
Ride Lonesome vii, xxvi, xxvii, xxviii, xxix, 73, 104–111, 140, 162, 175
Ride the High Country vii, xxv, xxvi, xxviii, xxix, 138–145, 141, 162, 180, 182, 236
Riders of Destiny xxi, xxii, 5
Riders of the Whistling Pines xix, xx
Riders of the Whistling Skull xxi
Rifleman, The (TV) 115, 139, 140, 149, 175
Rigsby, Howard 65
Ringo, Johnny (gunman) 89, 91, 239, 241
Rio Bravo vii, xxv, xxvi, xxviii, xxix, 25, 58, 92, 112–121,

- 114, 125, 147, 149, 150, 152,
 155, 157, 172
Rio Conchos 148, 182, 209, 211
Rio Grande xxv, 27, 29, 30, 33–34
Rio Lobo 121, 155
Rise and Fall of Legs Diamond, The
 107, 111
 Ritt, Martin 124
 Ritter, Tex xvii, 40, 93
 Rivero, Jorge 121
 Robards, Jason 94, 159–160, 165,
 166, 188
Robe, The 12
 Roberson, Chuck 82, 87, 97,
 114, 149, 152
 Roberts, Pernell 106, 109
 Roberts, William 125, 139
 Robertson, Cliff 51
Rockford Files, The (TV) 176
 Rodann, Ziva 97
 Roemheld, Heinz 109
 Rogers, Roy xx, 170–171, 177
 Roland, Gilbert 66
 Roman, Ruth 58, 71
 Romero, Cesar 11, 25, 61–62, 177
 Rooney, Mickey 177
Rooster Cogburn 156
Rosemary's Baby 239
 Ross, Katherine 155, 192–193,
 196–197
 Rossellini, Isabella 242
Roustabout 102
 Rowan, Dan 171
Roy Rogers Show, The (TV) xx
Roy Rogers and Dale Evans
Show, The (TV) xx
 Rubinek, Saul 231
Run for Cover 53
Run of the Arrow 62, 96, 97, 114
 Russek, Jorge 182
 Russell, Bing 115
 Russell, Charles 30
 Russell, Gail 24
 Russell, Jane 13, 19, 58, 170–171
 Russell, John 114
 Russell, Kurt 115, 238, 240, 242
 Russell, Mary xxi
 Rust, Richard 110
Rustler's Rhapsody 177
 Ryan, Robert 66, 70, 89, 94, 181
 Rydell, Mark 156, 204

Sacketts, The 239
 Saenz, Josephine 150
 Saint James, Susan 197
 Sainte-Marie, Buffy 215
Salute 3
 Sampson, Will 221

Samson and Delilah 12
 Sanchez, Jaime 182
 Sann, Paul 191
 Santoni, Reni 131
 Santschi, Tom xvi
 Sarris, Andrew 65, 214
 Saunders, Russell 46
 Savage, Archie 62
 Saxon, John 137
 Saylor, Syd xxi
 Schaefer, Jack 44, 46–47, 50
 Schickel, Richard 225
 Schiefflin, Ed 10
 Schnee, Charles 41
 Schreyvogel, Charles 30
 Schuck, John 201
 Schultz, Manfred 201
 Schwartz, David 206
 Schwarzenegger, Arnold 228, 246
 Scorsese, Martin 103
 Scott, George C. 156
 Scott, Gordon 24, 97
 Scott, Randolph 11, 72, 76, 89,
 104–111, 108, 140, 141, 142–
 145
 Scullin, George 89
 Searchers, The (band) 85
Searchers, The vii, xv, xxv, xxvi,
 xxvii, xxviii, xxix, 14, 25, 29,
 78–87, 80, 82, 86, 105, 147,
 156, 162, 244, 246
 Seay, James 62
 Seberg, Jean 102
 Segal, George 177
Selfish Yates xiii
 Selmer, Dean 216
 Selznick, David Oliver 16
Seraphim Falls 246
Sergeant Rutledge 80, 86
Seven Guns for the MacGregors
 130, 171
Seven Guns from Texas 130
Seven Magnificent Guns 130
Seven Men from Now 105, 106,
 107, 110
Seven Samurai 123, 124, 125
Shadow Riders, The 239
 Shalit, Gene 188
Shampoo 205
Shane vii, xxvi, xxvii, xxix, 25,
 43–51, 45, 49, 74, 85, 140,
 162, 229, 230
Shane (TV) 51
Shanghai Noon 177
Shark Monroe xiii
 Sharp, Alan 209, 211
 Shaw, Robert 216
 Shawn, Dick 177

She Wore a Yellow Ribbon vii,
 26–34, 31, 147, 155
 Shea, Chris 51
 Shear, Barry 103
 Sheen, Charlie 229
Shenandoah 155
 Sher, Jack 44
Sheriff of Fractured Jaw, The 58
Sheriff's Streak of Yellow, The xii
 Shimura, Takashi 123, 126
 Shire, David 176
 Shirreffs, Gordon 120
Shock Corridor 103
Shoot Out at Medicine Bend 76
Shooting, The xxix, 58
Shootist, The 156–157, 225, 229,
 236
Shootout in a One-dog Town 176
 Short, Martin 177
Shotgun Slade (TV) 54
Showdown at Boot Hill 125
 Sickner, Roy N. 180, 186
Sidekicks 176
 Siegel, Don 111, 234
 Silva, Henry 106, 177
Silver Lode xxvii, 41
Silver Star, The 41
 Silvera, Frank 131
Silverado 216, 243
 Silvers, Phil 171
 Silverstein, Elliot 171
 Silvestri, Alan 236
 Silvestri, Martin 59
 Simi, Carlo 161
 Sinatra, Frank 113, 120, 123, 125
Six Million Dollar Man, The (TV)
 42
 Skerritt, Tom 42
Skin Game 175–176
Slowest Gun in the West, The 171
 Smith, Will 177
 Smith, Wingate 29
Soldier Blue 215–216
 Solokov, Vladimir 129
Something Big 155
Son of Paleface 74, 170–171
Son of the Morning Star 216
Sons of Katie Elder, The
 146–157, 151
 Sons of the Pioneers, The 34, 81
Spartacus 133
Speedy Gonzales (TV) 127
 Spencer, Douglas 46
 Spielberg, Steven 245
 Spiker, Ray 46
Springfield Rifle 42
Spurs xvii
Square Deal Sanderson xiii

- St John, Al 'Fuzzy' xxi
Stagecoach (1939) vii, xv, xxv, xxvi, xxviii, 1–8, 3, 7, 11, 12, 14, 16, 21, 25, 28, 29, 32, 54, 115, 155, 157, 171
Stagecoach (1966) 8
Stagecoach (1986) 8
Stagecoach to Dancers' Rock 8
Stagecoach to Fury 8
 Stallings, Laurence 29
 Stallone, Frank 241
 Stallone, Sylvester 239, 241, 246
 Stander, Lionel 160, 166–167
 Standing, Jack xiii
 Stanton, Harry Dean 188
 Stanwyck, Barbara 96–98, 100, 101–102, 192
Star in the Dust 41, 219
Star Packer, The xxi, xxiii
Star Trek (TV) 80, 94
Star Wars 246–247
 Starr, Ron 140
 Steele, Bob 114
 Steele, Karen 107, 110
 Steiger, Rod 96
 Steinberg, Norman 177
 Steiner, Max 84
 Stevens, Charles 13
 Stevens, George 44–48, 50–51, 147
 Stewart, James vii, 12, 17, 42, 69–77, 71, 75, 86–87, 107, 111, 155, 157, 160, 170, 208
Sting, The 196
 Stockman, Boyd 74
Stolen Women, Captured Hearts 216
 Stone Jnr, N.B. 139
 Stone, Sharon 59, 235
 Stoppa, Paolo 160
 Stowe, Madeline 59
Straight Shooting xv, 4, 7, 163
Stranger Wore a Gun, The 105
Strategic Air Command 72, 75
 Strauss, Peter 215
Straw Dogs 188
Streetcar Named Desire, A 133, 134
 Strode, Luana 160
 Strode, Woody 25, 66, 160, 163, 177, 235
 Strong, Leonard 46
 Studi, Wes 243
 Sturges, John ix, 89, 91–94, 123–131, 148
Sugarfoot (TV) 203
 Sukman, Harry 101
 Sullivan, Barry 97, 101, 192
 Sullivan, James 55
Summer of '42 205
 Sundance Kid (outlaw) xi, 97, 181, 191–198
Sunset 176
Superman, the Movie 230
Support Your Local Gunfighter 175
Support Your Local Sheriff! vii, 111, 169–178, 173
 Surtees, Bruce 229
 Sutherland, Kiefer 229
Swamp Women, The 59
 Taliaferro, Hal xx, 21
Tall Man Riding 105
Tall Men, The 24, 85
Tall T, The vii, xxvi, 105–107, 110
 Tarantino, Quentin 103, 163
Tartars, The 143
 Tashlin, Frank 170–171
 Taylor, Forrest xxii
 Taylor, Rod 156
 Taylor, Dub 144, 182, 188
Taza, Son of Cochise 208
 Teixeira, Virgilio 130
Tell Them Willie Boy is Here 197
 Tellegen, Lou xvi
 Temple, Shirley 27
Ten Tall Men 61
Ten Wanted Men 105
Tension at Table Rock xxvii
 Terhune, Max xxi
Terror in a Texas Town xxvii, 54
Terror of Tiny Town, The xvii
 Tessari, Duccio 171
Texas Lady 162
Texas Terror 34
That Was the Week That Was (TV) 160
They Call Me Hallelujah 66
They Call Me Trinity 176
They Died With Their Boots On 216
They Live by Night 53, 72
Thing, The 120, 238
Thing from Another World, The 113, 120
 Thomas, B.J. 196
 Thomas, Scott 131
 Thomson, Anna 231
 Thornton, Billy Bob 239
Those Redheads from Seattle 90
¡Three Amigos! 131, 177
Three Burials of Melquiades Estrada, The 243–244
Three Hours to Kill 41
Three Mesquiteers, The xxi
Thunder Bay 70
Thunder of Drums, A 211
Thunderheart 238
Ticket to Tomahawk, A 21
 Tierney, Gene 58
Timberjack 53
Time for Dying, A 111
Tin Star, The 76
 Tiomkin, Dimitri 21–22, 40–42, 93, 117, 119, 152
 Tobey, Kenneth 90
Toll Gate, The xiii
Tombstone vii, xii, 237–247, 240
Top Gun 238
Torch Song 57
Tornado, The xv
Touch of Evil 53
Town called Bastard, A 187
Trackdown (TV) 124
 Tracy, Spencer 89, 134
Train Robbers, The 41, 156
Tramplers, The 24
Travelin' On xiii
Travels of Jamie McPheeters, The (TV) 238
 Travers, Bill 208
Treasure of Pancho Villa, The 66
 Trevor, Claire 3, 7, 8, 53
Trigger xx, 171
 Trosper, Guy 133
 Trotti, Lamar 12
True Grit 85, 147, 152–153, 156, 185
True Story of Jesse James, The 53, 97
 Trueman, Paula 221
 Truffaut, François 58
Tumbleweeds xiv, 3
Tumbling Tumbleweeds xix
Twilight on the Rio Grande xix
Two Mules for Sister Sara 64, 65, 111, 219, 232
Two Rode Together 85–86
 Tyler, Tom 4, 21, 29
 Tyner, Charles 221
Typewriter, the Rifle and the Movie Camera, The (doc.) 103
 Uger, Alan 177
Ulzana's Raid vii, xxv, xxvi, xxvii, xxix, 207–217, 210, 212, 214
Undeclared, The 65, 150, 153–154, 154
Under the Tonto Rim 192
Under Western Skies xx
Underworld USA 103
Unforgiven vii, xxv, xxvi, xxvii, xxviii, xxix, 51, 227–236, 232, 238
 Uris, Leon 89

- Valdez is Coming* 106, 211
 Valerii, Tonino 167
 Van Cleef, Lee 25, 37, 39, 66,
 91–92, 105, 107, 130–131, 159
 Van Doren, Mamie 107
 Van Fleet, Jo 90
 Vander Veen, Jace 201
Vanishing American, The xvii
 Vaughn, Robert 124, 125, 130–131
Vengeance is Mine 188
Vera Cruz vii, xxvi, 42, 60–67,
 63, 81, 92, 126, 211
 Vernon, John 221, 225
Vertigo 173
Vigilantes Return, The 4
Viking Women and the Sea Serpent
 59
Villa Rides 180, 181
Violent Men, The 97, 162
Virginian, The (TV) 141
 Visconti, Luchino 160
Viva Maria! 66
Viva Villa! 19
 Vogel, Joseph 143
 Voight, Jon 153
 Volonte, Gian Maria 159
 Votrian, Peter 50

Wagon Train (TV) 86, 114, 171
Wagonmaster 17, 29, 30
Wagons East 177
Wake of the Red Witch 30
Walk on the Wild Side 102
 Walken, Christopher 228
 Walker, Robert 152
Walking Hills, The 89
 Wallach, Eli 124, 130–131, 159
 Wallis, Hal B. 89, 93, 148–149
 Walsh, Raoul xvii, 46, 97
 Walston, Ray 24
Waltons, The (TV) 145
Wanted: Dead or Alive (TV) 124,
 140, 163
Wanted: the Sundance Woman 197
War Wagon, The xx, 111, 147,
 150–152, 172, 182
 Ward, Jonas 106
Warlock vii, xxvi, 102
 Warren, Charles Marquis 24
 Washington, Ned 40–41, 75, 93,
 152

Wasp Woman, The 59
Waterhole #3 172
Way Out West 170
Way West, The 155
 Wayne, Aissa 148
 Wayne, John Ethan 85
 Wayne, John vii, ix, xvii–xviii,
 xxi–xxiii, 3–8, 7, 17, 19–21,
 20, 23–25, 28–30, 33–34,
 41–42, 75, 79–80, 80, 82–83,
 85–87, 86, 105, 111, 113–116,
 114, 118–121, 118, 147–157,
 151, 154, 161, 172, 177, 186,
 197, 200, 209, 219–220, 225,
 226, 229, 246
 Wayne, Patrick 148, 155, 156
 Weaver, Dennis 105, 209
 Webb, James R. 61
 Webster, Paul Francis 119
 Weigert, Robin 206
 Weiss, Allan 148
 Welch, Raquel 59, 200
 Weldy, Pilar Palette 150
 Welles, Orson 8, 168, 225
 Wellman, Paul I. 61, 147
 Wellman, William A. 12
 Wenders, Wim 167
 Wendkos, Paul 131
 Werker, Alfred 41
West of the Divide xxi, xxii
West Side Story 149
Westbound 107, 110
Westerner, The (TV) 139, 140, 143
Westward Ho! xxiii
 Wheeler-Nicholson, Dana 239
Whispering Smith 45
White Heat 182
 White, Pearl xviii
 White, Ron 231
 Whitman, Stuart 148, 209
 Whitmore, James 131
 Widmark, Richard 76, 86, 89–90,
 102, 147–148, 155
Wild Angels, The 172
Wild Bill 243
Wild Bunch, The vii, ix, xxv,
 xxvii, xxix, 67, 143, 177,
 179–189, 181, 185, 195
Wild Horse Mesa 148
Wild One, The 133
Wild Wild West 177

 Wilder, Gene 177
 Wilke, Robert 25, 37, 39, 71, 76,
 126
Will Penny 24, 46, 143, 172, 173
Willard 211
 Williams, Andy 197
 Williams, Elmo 41
 Williams, Tennessee 136
 Willingham, Calder 133
 Willis, Bruce 176, 246
 Wills, Chill 139, 188
 Wills, Henry 46, 149
 Wilson, Owen 177
Winchester '73 69, 73, 74, 76, 106,
 208
 Wincott, Michael 243
 Windsor, Marie 58
 Winstone, Ray 244
Wizard of Oz, The 8
 Wolff, Frank 160, 166
 Wood, Lana 80
 Wood, Natalie 80, 85
 Wooley, Sheb 37, 39, 54, 221
 Woolvett, Jaimz 231
 Worden, Hank 21–22, 80, 97, 134,
 155
 Wright, William H. 148
Wrong Man, The 81
Wyatt Earp 235, 238, 242–243
 Wynn, Keenan 8, 152, 160, 166
Wyoming Renegades 192

Yankee 161, 183
 Ybarra, Alfred 62
Yellow Sky xxv, 21, 173
 Yordan, Philip 56–57, 72–73
 York, Jeff 170
Young Guns 229
Young Guns II: Blaze of Glory 229
Young Mr Lincoln 12
 Young, Gig 85
 Young, Jimmy 75
 Young, Ned 54
 Young, Neil 243
 Young, Victor 34, 49, 57, 101

 Zane, Billy 239
 Zanuck, Darryl F. 11–12, 15, 96
 Zinnemann, Fred 37, 39, 41–42
Zorro's Fighting Legion xviii
 Zsigmond, Vilmos 203, 228
 Zulu 216